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MR. GERVASE ELWES.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

MAY 1, 1912.

MR. GERVASE ELWES.

Mr. Gervase Elwes was born at Billing, near Northampton, on November 15, 1866. His father, Valentine Cary Elwes, of Billing Hall, Northampton, and the Manor House, Brigg (Lincolnshire), displayed no special musical faculty, but his mother, who was a daughter of the Hon. and Rev. Henry Ward, Rector of Killinchy, co. Down, Ireland, possessed considerable gifts as a singer, and she had studied as an amateur under Charles Deacon. Mr. Elwes states that all he knew of music as a boy was derived from the careful instruction he had from his mother.

In 1877 the boy was sent to the school which was a section of the Oratory, Birmingham, founded by Cardinal Newman. Here some facility young Elwes had acquired in violin-playing was utilised and developed. He used to play second violin in the school quartets and with the musical fathers of the Oratory, and he recalls the fact that the Cardinal, who was known to have some practical acquaintance with the violin, was often present at these practices and evidently much enjoyed them. Young Elwes had a very good high treble voice, and was therefore a useful member of the school choir. In 1881 he was removed to Woburn School at Weybridge, Surrey, and soon after his arrival there his voice began to break. Singing was now abandoned, but the violin and the pianoforte were not neglected. He left Weybridge in 1885, and went to Christ Church, Oxford. Whilst there he did not study music seriously, but he learned many songs of various degrees of art-value, and he took some part in the activities of the Musical Club. His voice at this stage appeared to promise to become a baritone, but the low notes of the compass were not satisfactory. He left the University in 1888, and, with a view of qualifying himself for the Diplomatic Service, he went to Munich to study foreign languages. But he soon returned to England in order to fulfil an important engagement he had contracted whilst he was at Oxford, namely, to unite himself in what are called the 'bonds of matrimony' to Lady Winefride Feilding, a daughter of the Earl of Denbigh. The marriage of Mr. Elwes and Lady Winefride took place in London in 1889, and the couple went to Munich for a time. Whilst there, besides studying foreign languages Mr. Elwes practised the violin, but he did not take up singing. In 1890 he returned to London to pursue general studies, and in 1891 he was appointed as an honorary attaché to the British Embassy at Vienna. There he studied harmony under Mandyczewski. One day, when he was about to have his usual lesson, he found in the room an elderly gentleman with a fine head and a great beard, to whom he was

introduced by Mandyczewski. It was the great Johannes Brahms, one of Elwes's gods, whose gospel he now preaches with so much subtlety and insight. The composer did not stop for the harmony lesson! Elwes left Vienna in 1892 to take up an appointment at the British Legation at Brussels. He remained there three years. At this period his voice began to develop, and in his leisure time he studied voice-production and singing generally under Demest, a professor at the Brussels Conservatoire. He made the acquaintance of numerous French songs, and sang a good deal as an amateur in private circles. There was still doubt as to his class of voice, the baritone quality being even now more or less in evidence. In 1895, after due cogitation, he decided to abandon the Diplomatic Service, and returned to England and resided with his father at Brigg. There he



LADY WINEFRIDE ELWES.

(Reproduced from a drawing by John S. Sargent, R.A., by his kind permission.)

remained several years without clear views as to a career. He continued to exercise his voice and to sing as an amateur. One day, at a country concert at which Mr. (now Sir) Alfred Scott Gatty and he were singing, Gatty told Elwes that he had far too good a voice to be neglected, and urged him to go to London to study with a view to entering the profession. This advice Elwes not only listened to but took, and came to the Metropolis and put himself under Henry Russell, who also encouraged him to believe that he would succeed as a public singer. The claims of a growing family impelled a decision, and acting on the suggestion of a fellow vocalist, Mr. J. Campbell McInnes, he went to Paris to study under Bouhy. Under this well-known professor Elwes did not work so much at voice-production

and breathing as he did at the æsthetical side of a singer's equipment and at French pronunciation. As Bouhy's musical entourage was a large and important one, Elwes made the acquaintance of some of the best vocal artists then in Paris, and profited greatly thereby. Early in his course with Bouhy, Elwes asked the professor whether he (Elwes) would be justified in adopting singing as a profession, one doubtful factor being his age. Bouhy replied that as Elwes had done so much musical study in early life he was not at a great disadvantage, and he encouraged the idea, with the proviso that voice-production should be assiduously studied. Thus fortified Elwes worked as he had never worked before in his life. This is stated on the testimony of his wife, who avers that she never knew him get up so early and work so hard. He took ten lessons a week of various kinds—two with Bouhy, four with Miss Sturmfels, one of the ablest of his assistants, two in Bouhy's opera-class, and two in another opera-class. He studied several regulation operatic rôles—'Faust,' 'Romeo and Juliet,' 'Carmen,' &c.—not with a view to the stage, but to gain that ease and freedom, that ordered vent for temperament, which only dramatic experience can give. He stayed in Paris for two winter seasons. It was during this period that he obtained his first professional engagement. He sang at an hotel concert, and received as fee a note for 100 francs. He wishes now that he had kept this note and had it framed, but at the time there were other more utilitarian uses for the little scrap of paper. One incident of his Paris life he remembers keenly, because of the lesson it drove home. He tells the story gladly, although it is against himself. Mr. Higgins, of the Royal Italian Opera Syndicate, was in the habit of visiting Paris periodically to find singers for Covent Garden. Elwes sang to him, and chose 'If with all your hearts.' Higgins, after saying some nice things, blandly added that if he had not known the aria he could not have guessed in what language Elwes had sung! After this Miss Sturmfels recommended Elwes to practise singing and reading aloud with a pencil between his teeth. This advice Elwes at once followed, and read novels in various languages to his wife, and sang his songs at and past the pencil. Whether it was this practice that led to the exceptionally clear enunciation which is one of the happiest qualities of Elwes's singing to-day we cannot say, but no doubt the concentrated attention on the articulatory organs involved in the plan must have had a salutary effect. But did it tend to stiffen the jaw? It is possible, because later, in Elwes's case, this matter seriously engaged his attention. One set of muscles can rarely be restrained without the action of other muscles being impeded. Yet in the complicated evolution of the singer's artistic progress he is almost compelled to risk this in order to fight the enemy in detail.

Elwes was now launched as a public singer. His first professional engagement in this country was at the Westmorland Festival in 1903, an

institution created by the late Miss Wakefield, who was a keen appreciator of good art. The numbers on the programme at the Festival in which Elwes was concerned were Somervell's cantata, 'The power of sound,' and Elgar's 'Coronation Ode.' Mr. Coleridge-Taylor conducted. An engagement with the Handel Society in London ensued, and Elwes began to be known as a singer. Some criticisms on his performance were not altogether favourable, and his sense of their justice—a modest assessment of his own capabilities being at once one of his engaging virtues and one of his faults—led to a period of depression and self-depreciation.

The *Daily News*, apropos his first recital given at the Bechstein Hall on October 26, 1903, said:

Mr. Gervase Elwes, the new tenor, is one of those singers who should be compelled to retire from the concert-platform for the purpose of further study. He has a beautiful quality of voice and intelligence. The production, however, is not clear, and the voice requires more training in the upper register. I am sure that the slightly hoarse timbre of the voice could be cured, and the method of breathing improved.

He wondered whether after all he had made a right decision in entering the profession. But light came, chiefly through the incurable optimism of Lady Winefride, and he determined to study again. He had a slight acquaintance with Victor Beigel, of Vienna, who at this time was teaching in London. Elwes sought and obtained this able professor's advice and assistance, with the happiest results. Beigel soon diagnosed the case, revised his pupil's production and his mode of breathing, and coached him in German lieder generally, and more particularly in Brahms's songs, in the interpretation of which Elwes is to-day an acknowledged master. Elwes speaks very enthusiastically of Beigel, and considers that he was his musical salvation at a critical and harassing period from which he emerged with a belief in himself and a moral support indispensable to a public executant. On February 10, 1904, he had the honour to be 'commanded' to perform at Windsor Castle before the late King Edward and Queen Alexandra. In April of the same year he sang in 'The dream of Gerontius' for the first time, the occasion being one of the series of concerts given by Professor Kruse. Elwes was an immediate success in this part, and he has since become closely identified with it in the public mind. Up till now he has sung in the work no fewer than sixty-three times. In 1907 he went with Miss Fanny Davies on a professional tour in Germany, visiting Berlin, Leipsic, Munich, Frankfurt and Cologne. Whilst in Berlin he sang (to the accompaniment of Buhlig) a number of Brahms's songs to Schweitzer, who warmly appreciated the performance and presented him with a volume containing all the poems which Brahms had set to music, and in it he wrote as follows: 'Mr. Elwes in Dankbarkeit für den reinen Genuss und in Erinnerung an den herrlichen, unvergesslichen Gesangsabend—Eugen und Algende Schweitzer.'

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Amongst the criticisms his singing in Germany elicited is one by Professor Winterberger, which appeared in the *Leipziger Neueste Nachrichten* (January 30, 1907):

Our introduction to the tenor, Mr. Gervase Elwes, gave us the greatest of pleasure. He incorporates all we can look for in a first-class concert-singer, and though his voice is perhaps less resonant in the middle and lower registers than on the higher notes, he masters it so completely that the slightly veiled quality of this part of his voice cannot enter into consideration, because it is entirely put into oblivion by the highly artistic and intelligent performance of his songs. Free of all mannerism, true in expression, he captivates the hearer from the first and compels the keenest interest. He sang old and modern French, English, and German songs, and it was perfectly surprising to us how much Mr. Elwes, in the admirable interpretation of Brahms's songs, proved his mastery of the German language. We have not heard any other singer give such songs as 'Die Kränze,' 'Komme bald,' 'Am Sonntag Morgen,' and 'Botschaft' with such soul-stirring expression as he did. Mr. Gervase Elwes achieved a sensational success. (Translation.)

In 1909 Elwes went to New York to sing 'Gerontius' and the 'St. Matthew' Passion under Frank Damrosch, and whilst there he gave two vocal recitals, besides one at Boston and one at Philadelphia, and he sang with Walter Damrosch's orchestra in New York. During his stay in the States his voice became affected, and he consulted the well-known surgeon Dr. Curtis, who found it necessary to burn away a nasal obstruction. This resulted in a great improvement in the quality of the tone of his voice and in the ease of delivery.

Among the amusing incidents of his professional career he recalls what happened when he appeared at Newport (Monmouth). He was singing Gounod's setting of 'O that we two were Maying' when the jaded memory deserted him, for he found himself singing with soul-stirring expression

'O that we two were Maying,
Under the churchyard sod,'

the verses being mixed up. Mr. Henry Bird, who was accompanying, and the audience were convulsed.

Mr. Elwes has no leanings towards opera. He is content to devote his attention to art-songs and oratorios, &c. He and Lady Winefride have great faith in the educative value of the musical competition movement, and they have both devoted considerable time to establishing a centre in that part of Lincolnshire in which they reside when away from London. The Festival this year takes place at Brigg on April 23, 24, with every prospect of success.

Mr. Elwes's singing is distinguished by much subtlety and refinement. His voice-quality is consistent throughout the compass. In his early days as a tenor singer the tone was often curiously veiled, but now the study and experience he has enjoyed have brightened and enriched the resonance. His vowels are very pure and the consonants are clearly articulated, consequently his words are unusually easy to follow. But it is not the technique of his singing nor the quality of the tone of his voice that engages attention, for he sings without obvious

art; it is the intellectuality and spiritual elevation of his interpretations that fascinate an audience. His reading of Gerontius is especially sympathetic and moving. He can express poignancy as few other singers can. Bach's 'St. Matthew' Passion is another work in which he is a peculiarly fit exponent. His speciality in the singing of Brahms's songs has already been mentioned. This alone would suffice to justify his fame.

THE PHILHARMONIC SOCIETY OF LONDON.

(Concluded from April No., p. 228.)

Before proceeding to trace the history of the Society after the resignation of Cusins in 1883, some corrections of and additions to our two former articles must be made. Joachim's first appearance at these concerts was on May 27, 1844 (he was born June 28, 1831), when he played the Beethoven Concerto, Mendelssohn conducting. A facsimile of the programme of this concert with Joachim's signature added was given in our issue for July, 1899, p. 457. Madame Norman-Neruda (Lady Hallé) made her first appearance at a Philharmonic Concert on June 11, 1849 (she was born March 29, 1839), when she played a De Beriot Concerto. She had previously appeared in London on April 30, 1849, at the Princess's Theatre. She was not, as stated, the first lady violinist to appear at a Philharmonic Concert. The Sisters Teresa and Maria Milanollo appeared on June 9, 1845. It was stated in our April number that Brahms's 'Requiem' was given by the Society for the first time in this country on April 2, 1873. But a private drawing-room performance, with pianoforte accompaniment, had been given under Lady Thompson (née Miss Kate Loder) in London on July 10, 1871, and, besides, students of the Royal Academy of Music gave a public rehearsal of a selection from the work on the day before the Philharmonic performance.

About 1836 Richard Wagner composed the Overture 'Rule, Britannia,' and in 1837 he sent the score to the Philharmonic committee, hoping, no doubt, that the subject would appeal to their patriotism. Later, in 1839, when on a short visit to London, Wagner says ('My Life,' p. 205):

During my last visit to Dresden I had sent 'Rule, Britannia,' the Overture composed at Königsberg, to Sir John [George] Smart, President of the Philharmonic Society. It is true he had never acknowledged it, but I felt it the more incumbent on me to bring him to task about it. I therefore spent some days trying to find out where he lived, wondering meanwhile in which language I should have to make myself understood, but as the result of my inquiries I discovered that Smart was not in London at all.

In 1840 Wagner wrote to the Society to demand an answer or for the score to be returned. The Directors met and with the result that it was:

Resolved—That the score of the Overture be returned, with an apology for having kept it so long, and explaining that, being written upon a theme which is here very commonplace, it precludes the performance of it at the Philharmonic Concerts.

Wagner, who at that time, to quote Disraeli, was 'suffering the ignoble melancholy arising from pecuniary embarrassment,' thus records his reception of the score and message ('My Life,' pp. 224-25):

One morning, when we had been anxiously consulting as to the possibility of raising our first quarter's rent, a carrier appeared with a parcel addressed to me from London; I thought it was an intervention of Providence, and broke open the seal. At the same moment a receipt book was thrust into my face for signature, in which I at once saw that I had to pay seven francs for carriage. I recognised, moreover, that the parcel contained my overture, 'Rule, Britannia,' returned to me from the London Philharmonic Society. In my fury I told the bearer I would not take in the parcel, whereupon he remonstrated in the liveliest fashion, as I had already opened it. It was no use; I did not possess seven francs, and I told him he should have presented the bill for the carriage before I had opened the parcel. So I made him return the only copy of my overture to Messrs. Laffitte & Gaillard's firm, to do as they liked with it, and I never cared to inquire what became of that manuscript.

It may be interesting to note that the Argyll Rooms, in which the Philharmonic Concerts were held until the building was destroyed by fire on February 6, 1830, stood where now stand 246, 248 and 250, Regent Street.

Although Schubert's great Symphony in C was not performed by the Society until May 22, 1871,* history records that in 1839 Mendelssohn tried to persuade the committee to give it during that season, and that during his régime in 1844 the work was rehearsed, 'but' (says Grove) 'the behaviour of the band towards the Symphony—excited, it is said, by the continual triplets in the Finale—was so insulting that he refused to go on with it.'

In 1884 four honorary conductors were appointed. These were George Mount, C. V. Stanford, John Francis Barnett and Frederic H. Cowen. On March 20 Dvorák made his first appearance at these concerts. He conducted his own overture 'Husitská' and the 'Sclavische Rhapsodie.' Previous to that the 'Inflammatus' from his 'Stabat Mater' had been sung by Madame Patey. Cowen made his début as conductor on May 28, and brought forward his Symphony in B flat minor.

In 1885 Sullivan was appointed conductor, and he remained in this position until the end of the 1887 season. Among the most notable works presented were Dvorák's Symphony No. 2, in D minor, his Pianoforte concerto in C minor, and the Violin concerto in A minor. Brahms's third and fourth Symphonies were also brought forward by Sullivan. A new Concerto for the 'Piano pedalier' by Gounod was played by Madame Lucie Palicot on April 21, 1887. Among the first appearances of artists during this period were those of Oscar Beringer (1885), Fanny Davies and Agnes Larkcom (1886), all now happily with us. At the concert given on May 19 Frederick Corder conducted his new orchestral 'Roumanian' Suite, which was composed for the Society.

Frederic Cowen was appointed conductor in 1888, and except for a short interregnum to enable him to conduct at Melbourne, he remained conductor until the end of the 1892 season. On May 3, 1888, Grieg appeared for the first time in this country. He played his own Pianoforte concerto in A minor, and he conducted his two 'Elegiac melodies' for stringed orchestra. Johann Svendsen, of Copenhagen, conducted the last two concerts. On November 14, 1889, Grieg conducted his 'Peer Gynt' Suite (Op. 46), and his wife sang five of his songs.

In 1888 Tchaikovsky visited London, and conducted at the Philharmonic his Serenade for strings and the Variations from the third suite. His works made a better impression when he came for the second time on April 11, 1889, and conducted his Orchestral suite in D and the Pianoforte concerto in B flat minor, which was played by Sapellnikoff. Ysaye's first appearance took place on May 5, 1889, when he played Beethoven's Concerto. Sir Hubert Parry's Symphony in C was given on May 23 of that year.

In 1893 Sir Alexander Mackenzie was appointed conductor, and remained in the office until the end of the 1899 season.

Since 1869 the concerts had been given at St. James's Hall, Piccadilly, now no longer in existence, and in 1894 they were transferred to Queen's Hall, in which arena they have been held ever since.

On June 15, 1893, Gorski played the popular G minor Violin concerto by Max Bruch, which was conducted by the composer. February 28, 1894, was a red-letter day in the history of the Society, for it introduced to this country Tchaikovsky's 'Pathetic' Symphony. The work was repeated at the next concert. Mackenzie conducted on both occasions. Another work now well known, Dvorák's Symphony, 'From the New World,' was introduced on June 21, 1894, and Stanford's D minor Symphony, No. 5, received its first performance on March 7, 1895. A Purcell bi-centenary concert was given on November 22, 1895.

In 1896 the high pitch, A=450 or C=540 vibrations, hitherto used at the Philharmonic Concerts, was abandoned, and the pitch A=439 at Fahrenheit 68°, or A=435 at Fahrenheit 59°, was adopted. This pitch is now known as the new Philharmonic pitch. During the 1897 season many works by British composers were introduced, Hamish MacCunn, Mackenzie, Frederic Cliffe, Cowen, Herbert Bunning, Hubert Parry, Edward German, figuring in the programmes. In 1898 Corder's 'Pippa Passes' Suite was played, and in 1899 Coleridge-Taylor's Ballad in A minor was performed. Sir Alexander Mackenzie now resigned the conductorship, and Frederic Cowen was reappointed. Busoni appeared in 1900, and in the same year Granville Bantock's Symphonic-poem, 'Jaga-naut,' was brought forward.

In 1901 Elgar was represented for the first time by his 'Cockaigne' Overture, and during the same season William Wallace's Symphonic-poem No. 4

* Not 1878, as stated in our April number, p. 228, col. 2.

was played in 1902, Edward concerto. by his new Frederic d'Indy's Rhapsody Arthur Franck's orchestra features Weingar 'Irish' Elgar's Bowen's Gustav given.

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was played. British music was again to the front in 1902, and in 1903 the American composer, Edward MacDowell, played his own Pianoforte concerto. In 1904 César Franck was represented by his fine Symphony in D minor, and the new French school was illustrated by Vincent d'Indy's 'Lied maritime.' Mackenzie's 'Canadian' Rhapsody, Edward German's 'Welsh' Rhapsody, Arthur Herve's Overture, 'In the East,' César Franck's Symphonic variations for pianoforte and orchestra, and Stanford's Violin concerto were features of the 1905 season. During 1906 Weingartner's Symphony in G, Stanford's second 'Irish' Rhapsody, Dohnányi's Pianoforte concerto, Elgar's Introduction and Allegro for strings, York Bowen's Pianoforte concerto and Vocal scenes by Gustav von Holst and Joseph Holbrooke were given.

At the concert given on March 13, 1907, Christian Sinding conducted his new Violin concerto, which was played by Johannes Wolff. Richard Strauss was afforded a first hearing on May 16 of the same year, when his 'Don Juan' Tone-poem was performed, and at the same concert another Symphonic-poem, 'Cleopatra,' by G. W. Chadwick was heard.

Henry J. Wood conducted for the first time on January 29, 1908, on which occasion Sibelius's 'Finlandia' was performed for the first time at these concerts. He also conducted on February 13, when Bach's 'Brandenburg' Concerto for strings (No. 3 in G), Elgar's Variations, and Strauss's 'Till Eulenspiegel' were all performed for the first time at the Philharmonic. Sibelius conducted his new Symphony in C on February 27, Landon Ronald made his début as a Philharmonic conductor on March 26, and Nikisch was in command on May 14. A series of concerts was commenced in the winter of 1908, at one of which Delius's orchestral piece, 'In a summer garden,' was given under Landon Ronald. Camille Chevillard (Paris), Mancinelli, Bruno Walter (Vienna) conducted the spring concerts given in 1909. Dr. Ethel Smyth's overture, 'The Wreckers,' was a feature of the concert given on March 3. Nikisch conducted Elgar's Symphony in A flat on May 13, and Elgar conducted his overture, 'In the South,' and his 'Wand of Youth' Suite No. 2 on November 11. William Wallace's 'Villon' was performed for the first time at these concerts on February 10, 1910, and also on this date a revised version of Parry's E minor Symphony was given. Holbrooke's Tone-poem, 'Queen Mab,' and Rachmaninoff's Symphony in E minor were features of the remaining concerts of the season. The 1910-11 season began memorably on March 10, 1910, when Elgar's new Concerto for the violin received its first public performance, Herr Kreisler being its exponent and the composer conducted. The success was phenomenal, and the work was repeated on March 30, 1910, again before an enthusiastic audience.

It is not necessary to give later details; but it may be well to note that for this season, 1911-12, no general conductor has been appointed. This

plan of having many conductors has its obvious disadvantages, but at least it provides a spice of interest. The most striking appearance this season (1911-12) was that of Mengelberg, who conducted Schumann's fourth Symphony and Liszt's 'Les Préludes' with magnificent success on November 7.

During the whole period of the existence of the Society the following have been secretaries: H. Dance (1813); C. J. Ashley (1813-15); W. Watts (1815-47); G. W. Budd (1847-50); G. Hogarth (1850-64); Campbell Clarke (1864-66); Stanley Lucas (1866-80); Henry Hersee (1880-84); and Francesco Berger (1884-1911). Mr. William Wallace was appointed in November, 1911.

THE SOCIETY'S BEETHOVEN MEDAL.

This has been bestowed upon Albani, Sterndale Bennett, Brahms, Von Bülow, Clara Butt, W. G. Cusins, Arabella Goddard, Gounod, Joachim, Kreisler, Kubelik, Fanny Linzbauer, Edward Lloyd, Stanley Lucas, Kirkby Lunn, Christine Nilsson, Paderewski, Patti, Louisa Pyne, Parepa-Rosa, Rubinstein, Santley, Sauer, Lemmens-Sherrington, Tietjens, and Ysaye, and last month it was presented to Mr. Pablo Casals, the eminent violoncellist. The medal was struck by Wyon in commemoration of the centenary of Beethoven's birth in 1870. On one side it bears a profile portrait of the great composer, taken from the well-known bust given to the Society by Fanny Linzbauer, while on the reverse are the words, 'Presented by the Philharmonic Society of London, founded 1813.'

Mr. Myles B. Foster,* to whom we are greatly indebted in compiling this sketch, informs us that the Society, during the hundred years of its existence, has given the following performances of Beethoven's Symphonies:

| | | No. of Performances. | |
|----------------------------|-----|----------------------|----|
| No. 1, in C ... | ... | ... | 19 |
| 2 " D ... | ... | ... | 39 |
| 3 " E flat ('Eroica') ... | ... | ... | 52 |
| 4 " B flat ... | ... | ... | 54 |
| 5 " C minor ... | ... | ... | 77 |
| 6 " F ('Pastoral') ... | ... | ... | 69 |
| 7 " A ... | ... | ... | 65 |
| 8 " F ... | ... | ... | 47 |
| 9 " D minor ('Choral') ... | ... | ... | 17 |

The appointment of Mr. William Wallace bodes well for the future of the Society. He represents as a composer what is called the 'young' school of British composers, whose problem is now not so much what it used to be, namely, a struggle for recognition by concert-givers, but how to convince concert-goers that British music ought to be listened to. Not very many years ago Mr. Wallace was one of the leaders—and a very able one he showed himself—in the campaign undertaken on behalf of the submerged young British composers in the early 'nineties. We will not say more at present

* A full history of the Philharmonic Society by Mr. Foster will be published shortly by Messrs. Dent & Co.

as to Mr. Wallace and his work, because we hope to return to the subject on a later occasion, but we can now cordially wish him success in helping to steer the Philharmonic Society into smooth water.

CONCLUSION.

The unique record of a hundred years is, as we said at the outset of these articles, one of which we are all proud. In these times of severe competition the Society is faced with difficult problems. Is it too much to expect that support for such an institution will be forthcoming from those who hold the purse-strings?

MR. FRANCESCO BERGER.

As already recorded, Mr. Berger was in office (which, it should be noted, has been since 1881 an *honorary* one) from 1884 until he resigned in 1911, a period of twenty-seven years. He was born in London on June 10, 1834. His father was an Austrian merchant who had settled in London, and his mother was a Bavarian.

Very early in his boyhood he developed talent for pianoforte playing, and after several public



MR. FRANCESCO BERGER.

appearances was taken to Trieste at eleven years of age to study operatic compositions under Luigi Ricci, and pianoforte under Lickl. Here, in conjunction with three fellow-students, he composed an opera, 'Il Lazzarone,' which was a decided success. He also wrote single-handed an opera, 'I Ciarlantini,' and a Mass for choir, organ, orchestra and tenor solo, performed at the Cattedrale San Giusto. In the early 'fifties he went to Leipzig to study composition under Moritz Hauptmann, and pianoforte under Plaidy. Here he enjoyed the acquaintance of Moscheles and Ferdinand David, and came into personal contact with Brahms, Berlioz, Rubinstein and Wieniawski, and here he formed a life-long friendship with Francis Edward Bache.

A few years later he came to London, and settled down as a composer and teacher. His

works include part-songs (among these his popular 'Night, lovely night'), songs, trios, duets, and pianoforte solos. Many of his works became very popular, and his songs were frequently performed by the leading vocalists. He has also contributed to Novello's series of 'Primers,' an elementary method, 'First steps at the Pianoforte,' which at the time of its issue was described in these columns as the best book of its kind extant.

He became an Associate of the Philharmonic Society in 1859, a Member in 1871, a Director in 1880, and he was elected as honorary secretary on June 28, 1884. In 1864 he married Miss Lascelles, a well-known contralto singer. In 1893 Mr. Berger was presented with an illuminated address, the terms of which are as follow:

18 November, 1893.

The Members, Associates, Fellows, Subscribers and Guarantors of the Philharmonic Society whose names are appended to this document desire to congratulate you on the complete success which has attended your arduous labours as Hon. Sec. of the Society since November, 1884.

We recognise the fact that the present position of the Society is greatly due to your indefatigable and self-denying zeal, and, as a token of our high esteem and regard, we beg your acceptance of this brief record, together with a cheque for 150 guineas.

The address bears one hundred signatures, amongst which are: The Lord Chief Justice of England, E. Aguilar, Henry Banister, J. F. Barnett, Henry Bird, R. Blagrove, Jaques Blumenthal, Sir Frederick Bridge, Broadwood, Dr. Campbell, Carrodus, Sir Richard Causton, M.P., Cliffe, Gerard Cobb, Dr. Cummings, Sir William Cusins, Beringer, Dorrell, Messrs. Erard, Gadsby, Gardner, Gilbert, Otto Goldschmidt, Sir George Grove, Sir Frederick Halliday, Sir George D. Harris, Kemp, Dr. Harford Lloyd, Sir A. C. Mackenzie, Novello, Ewer & Co., Sir Thomas Payne, Randegger, Renaut, General Roddey, De Rougemont, Shakespeare, Sir John Stainer, Sir Charles Stanford, Steinway, Franklin Taylor, Thomas Threlfall, John Thomas, Lady Thompson, Dr. Turpin, Visetti, Dr. Vincent, Fred Walker, Judge Meadows White, and many more.

Among his souvenirs of many distinguished people, musical and literary, whom he has known in a career extending over sixty years, he values exceedingly his connection with Charles Dickens, which arose from an invitation, made by the novelist to Mr. Berger, to compose the overtures and incidental music of two plays, written by Wilkie Collins—'The Lighthouse' and 'The Frozen Deep'—in which Dickens, with some members of his family and some intimate friends, acted. He cherishes personal recollections also of Thackeray, Wilkie Collins, Mark Lemon, Shirley Brooks, Albert Smith, Dr. Charles Mackay, Owen Meredith, Frances Ridley Havergal, Mrs. Gaskell, Dora Greenwell, Miss Muloch, Amelia B. Edwards, Henry F. Chorley, Palgrave Simpson, and others known to fame.

Mr. Berger's numerous friends will wish him all the joy of comparative repose to which a long and useful life entitles him.

THEODOR STREICHER.

BY ERNEST NEWMAN.

It was only natural that after the death of Hugo Wolf a number of good Germans, acting on the belief that one remarkable man is bound to follow close upon the heels of another, should have promptly set about looking for the next great song-writer. And as there is never any difficulty in finding what you really want to find, our friends soon discovered, as they thought, Hugo Wolf's successor in the person of the Austrian composer Theodor Streicher. A claim of that kind seems exaggerated now; but all the same Streicher is an interesting phenomenon,—interesting not only in his successes but in his failures. For as a straw will show the way the wind is blowing better than an obelisk can, so certain of the main currents of art, in a time of change, can often be better studied in the smaller than in the greater men. Streicher's errors become in this way illuminants of a good deal of the misdirected effort we can see here and there in modern music.

Like most present-day song-writers, he faithfully accepts the poem as his starting-point; the music must not be imposed upon it, but grow out of it. There is no good principle, however, that cannot be turned into a bad one by misapplication of it; and Streicher certainly spoils this one in practice time after time. It is rather depressing to see how progress in music consists not of a steady advance, but of sudden leaps forward followed by a certain amount of retrogression. Humanity no sooner masters a device or a principle than it begins to turn it into a nuisance by applying it in the wrong way or the wrong place. The fugal form and sonata form have each in their turn become an obstacle to free expression,—the latter especially, for it stood for a long time in the way of the free poetic style, marring, for example, as Wagner pointed out, the dramatic unity of works like the 'Leonora' No. 3 overture. Then, when poetic freedom became a real thing in music, it almost at once degenerated into license. Wagner and Wolf showed that it was possible to discard the conventional system of metrics in vocal music and still give the impression of balance and unity. Their successors are inclined to rely too much upon merely poetical methods of articulation, and so to get out of touch with musical form,—for a genuinely musical form there must be in every piece of musical expression, whether poetical or abstract. The ill-instructed gibe against Hugo Wolf was that he merely 'followed the words.' What he did, in reality, was not simply to follow the words, but to create a living musical organism in the process. Every part of a Wolf song bears upon every other part; the limbs exist only in virtue of the whole, the whole only in virtue of the limbs; they are held together by the same osseous structure and nourished by the same circulatory system. A song of Hugo Wolf's satisfies one's sense of musical form as completely as a Bach fugue or a Beethoven

Symphony,—for the simple reason that, susceptible as he was to poetic suggestion, when he came to compose a song the musician in him overrode everything else. It is because Streicher, and others of his school, are insufficiently musical,—poets with a turn for music rather than musicians with a feeling for poetry,—that they so rarely produce a perfect work of art.

In justice to Streicher, however, it must be said that the two elements are about equally strong in him: according to the works of his that we happened to light upon first, we should write him down either as a good musician with an imagination something like that of Wolf's, or a merely gifted musical amateur with a considerable faculty for musico-poetic characterisation, but with an insufficient supply of truly musical fire, and without the art of giving organic unity to his snippets of illustration. Anyone who took up a number of songs of the latter class first might be forgiven for losing patience, and closing Streicher's account with a vow never to reopen it. The songs of this kind uniformly begin well and end ill. Some of the German critics have commended them for their declamatory freedom: in the 'Werd ein Kind,' for example, there are thirteen changes of time in forty-four bars. No one would object to forty-four changes of time in forty-four bars if the thing were artistically managed, and the final effect were a unified one. What Streicher too often does is to drift helplessly on the stream of the verse, modifying his musical rhythm in accordance with the verbal accentuation, and faithfully re-painting each poetic picture as it comes forward, but leaving us in the end only with an impression of many hares started but none caught, of a dozen or so threads left untied at the finish. Most of all is this apparent in narrative songs, such as the 'Liebesdienst,' that have merely continuity without concentration. A song should give the impression of one picture within one frame; there should be a reason for it commencing just here and ending just there. This faculty of concentration—of seeing the final page in the first, as Pater expressed it,—is frequently lacking in Streicher. And he is generally far too prone to spoil what promises to be a good song by suddenly flying off at a tangent in order to insist upon the verbal meaning of a particular line. The charming beginning and end of the cradle song 'Buko of Halberstadt,' for example, are quite nullified by the unmusical or imperfectly musical passages that come between them. Except on rare occasions, indeed, Streicher's imagination does not attain the swift incandescence that enables a Schubert, a Schumann or a Wolf to conceive a song as an indivisible organic whole. And this leads to a curious paradox. Streicher's aim is perfect poetic naturalism—a system of musical speech that shall have the ease, the adaptability, the freedom from formality, of good poetry. But it is only the great musicians like Wolf who can attain this poetic ease and elasticity; while the writers who are more poets than musicians, like Streicher, only manage to give an impression of both musical and poetic disjointedness.

That Streicher is more poet than musician could, I think, be reasonably inferred from much of his work. A genuinely musical mind would have seen the impossibility or the futility of some of the things he has attempted,—the drearily humorous genre pictures, for example, and the cold moralising of many of the songs. A thorough musician would have felt instinctively that music is not a branch of book illustration, or even of ethics, but simply—music; and that though it can ally itself with pictorial or ethical suggestion, it must always be by way of taking these up into its own superior being and endowing them with its own magic. Music at once becomes a garrulous dullard when it allows itself to sink into a subsidiary position with regard to painting or poetry, content merely to point a moral or adorn a tale. It lives on a plane of a higher emotional temperature than either of these other arts, and can only reduce its light and heat and speed to the level of theirs at the expense of something of its very essence. In some of the shorter aphoristic settings of Streicher we have a *reductio ad absurdum* of didacticism in music. He has set, for instance, this aphorism of Richard Dehmel's:

Lebe mit Zweck,
Wirf dich nicht weg,
Gib dich den andern hin,
Mit eignem Sinn ;
(Wary advance,
Eye the main chance,
Yield to thy friend his due,
But to self be true ;)

and this of the same writer:—

Schlaueheit erwägt das Schlechte,
Klugheit das Rechte,
Weisheit die Mächte,
Schlaueheit fristet sich hin,
Klugheit bringt Gewinn,
Weisheit schenkt dem Leben Sinn ;
(Cunning aspires to vices,
Prudence to justice,
Wisdom to greatness.
Cunning thwarts its own end,
Prudence brings reward,
Wisdom gives man strength of mind. *)

all of which may be quite true, but sententiousness of this kind is so much beyond, or short of, the scope of music that one wonders at a musician troubling to try to find the equivalents for it. Moreover, as the second of these settings occupies only eight bars, and the first only four, it is evident that nothing of a specifically musical nature can arise from them; the music merely aims at underlining the words, and of course does not even succeed in doing that. But that Streicher should seriously think this kind of thing worth doing at all proves him to lack something of the real musician's constitution. And so with the rambling formlessness of many of his songs. He does not see that form is not something external to a work of

art, and so negligible at will, but an emanation from and expression of its very being. †

On the other hand he has done some finely symmetrical work, and much that undoubtedly shows the musician's hand. In the 'Fonte dos Amores' he manages a single motive throughout with skilful persistency and expressiveness. He is a genuine creative musician again,—not a mere tracker of the poet—in songs like the 'Lied des jungen Reiters' (though here the interest, as so often happens with Streicher, is not sustained quite to the end), 'Ein Fichtenbaum steht einsam' (which will well bear comparison with the best of the older settings of the same words), the very beautiful 'Maria sass am Wege,' the genuinely humorous 'Der Hut im Meer,' 'Die Jungfrau,' 'Die Teilung der Erde,' the deeply-moving 'Nachtlied des Zarathustra,' the 'Erntelied,' with its broad close, of a kind that Streicher excels in, 'Aurora,' 'Hier liegt ein Spielmann begraben,' and the powerful 'Weinschröterlied'—to name only a few of the best. There are also some fine things among the Hafiz Lieder, though these as a whole have nothing of the charm, the ardour and the humour of Mr. Bantock's settings of the Ghazals; with Streicher the sententious element generally comes too much to the forefront, and his style, for all its occasional happiness and its commendable freedom from convention, has neither the richness nor the abandonment requisite for poetry like this. Again we meet with a paradox,—the man who is always trying to give his songs the air of an improvisation only manages to create a tissue stiffer, slower, less improvisatory than that of composers who apparently work on more formal lines. But when all is said, Streicher remains an interesting personality. He may often lack the great artist's instinctive sense of fineness of style, but one cannot deny him considerable fertility of imagination and scope of expression. Apart from one or two of the songs I have mentioned, he probably reaches his greatest height in the 'Mignons Exequien,'—a setting for mixed chorus, children's choir and orchestra of a well-known scene from Goethe's 'Wilhelm Meister.' It is a very expressive and effective little work that has won much popularity in Germany, and would be well worth the attention of English choral Societies. Our male-voice choirs, too, should look at 'Die Schlacht bei Murten' (male chorus, baritone solo, and orchestra), and the 'Vier Kriegs- und Soldatenlieder' (male chorus, occasional baritone solos, and brass orchestra,—possible, though, with pianoforte). In this collection we have the fine 'Weinschröterlied' already mentioned (from the 'Dreissig Lieder aus Des Knaben Wunderhorn') worked up chorally and made twice as effective, as in the similar case of Wolf and his 'Feuerreiter.' The fiery and massive 'Kriegslied gegen Karl V.' too, would apparently suit the great male-voice choirs of the Midlands and North to perfection.

† His error is like that of Whitman and the latter's imitators. Rhyme, rhythmic pattern, and other characteristics of good poetry are not mere outer dressings, but æsthetic factors of expression inextricably inwrought with the idea.

* I quote Mr. Claude Aveling's translations of both poems.

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Occasional Notes.

The story of the foundering of the 'Titanic' early on Monday morning, April 15, has thrilled civilized humanity. One of the most striking incidents of that great catastrophe was the heroic fortitude and courage displayed by the members of the liner's band, in playing until the end came. It is stated by survivors that the last piece they played was the well-known setting (Dr. Dykes's) of Sarah F. Adams's hymn, 'Nearer, my God, to Thee.' The following are the names of the players:—

W. Hartley, Bandmaster (Dewsbury).
J. Hume (Dumfries).
P. C. Taylor (London).
J. W. Woodward (Headington, Oxon.).
R. Bricoux (Lille, France).
F. Clarke (Liverpool).
G. Krius (London).
W. T. Brailey (London).

Nothing that could be said would be more eloquent and touching than the statement of the simple fact. As *The Times* says: 'It will live with the "Birkenhead" among the greatest stories in our history.'

Evidence is continually appearing of the increased attention that is being paid to British music on the Continent. A further illustration of this welcome tendency has reached us in the form of an important article upon Elgar and his works, written by Mr. R. A. Streatfeild, published (in English) in the April issue of *De Nieuwe Gids*, a prominent Dutch monthly. The same article appears in a French translation by M. L. Pennequin in the *Revue du temps présent* for April 2. The writer gives special prominence to Elgar's recent symphonic works, and elaborates an interesting analysis of their emotional scheme which we hope to deal with in our next issue.

That the 'futurist' movement would extend to music (if, by the way, it has not already got past the future) was certain. It was too tempting a field for operation to suffer neglect. So in April (it must have been on the 1st) we were informed from America that some futurists propose a new sort of tune from a scale of seventy-two notes to the octave, which, it is considerably explained, means nine degrees from one degree of the decadent scale to the next. But the arithmetic is obviously futurist, for the semitones of the decadent scale are overlooked.

An important change is likely to take place in the direction of the next Leeds Festival, which is to take place from October 1 to 4, 1913. The tendency of the last twenty or thirty years has been to make conducting an art of its own, and the public have grown correspondingly critical, and, applying the principle of specialism to this branch of executive art, expect a conductor to be not only an expert in it, but to hear him, so far as is practicable, in the type of music with which he is in special sympathy. Bearing this in mind, and also having regard to the extensive field covered by a Festival programme, the Leeds committee have come to the conclusion that a joint-conductorship would add to the all-round efficiency and attractiveness of their Festival. It is understood that this policy, having been submitted to Sir Charles Stanford, who has conducted the last four Festivals, has not met with his approval, his view being that there should be sole control vested in one person. The result is that he has not seen his way to take part in a multiple control, and the committee has adopted a resolution

'regretting that Sir Charles Stanford is unable to see his way to accept the new arrangement and act as one of the conductors at the next Festival,' adding that 'we gratefully acknowledge his assistance in the past, and desire to place on record our appreciation of the valuable services he has rendered during the last four Festivals, and our sincere regret at the severance.' So far the committee have secured the services of Nikisch for at least four of the concerts, and of Dr. H. P. Allen, the conductor of the Bach Choir, to direct a performance of the B minor Mass. It is rumoured that Sir Edward Elgar has been invited to conduct a programme of his own music, but this and other possible engagements are not yet settled. The divided control is of course no novelty; the recent example of Newcastle will occur to everyone, but the experiment is sufficiently debatable to present an interesting problem, and its results when applied to the next Leeds Festival will be awaited with eagerness by musical people generally.

The 189th Three Choirs Festival will be held at Hereford on September 10, 11, 12 and 13, under the general conductorship of Dr. G. R. Sinclair. The following works will be given in the Cathedral:

| | | | | |
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| Morning | ... | ... | 'Elijah' ... | Mendelssohn. |
| | | | Symphony No. 4 ... | Beethoven. |
| Evening | { | Solo Cantata, 'O amantissime | Christian Ritter. | |
| | | Sponse Jesu' ... | Brahms. | |
| | | 'Requiem' ... | Bach. | |
| Morning | ... | 'St. Matthew' Passion ... | Elgar. | |
| Morning | ... | 'The dream of Gerontius' ... | Parry. | |
| | | 'Ode of the Nativity' (New work) | Wagner. | |
| Evening | | 'Parsifal' (Good Friday and Grail Music) | Vaughan Williams. | |
| | | A Christmas Choral Fantasia (New work) | | |
| | | Motet (8 parts, unaccompanied) | | |
| | | 'Surge Illuminare' ... | Palestrina. | |
| | | A short work (New) | Walford Davies. | |
| | | 'Stabat Mater' ... | Dvořák. | |
| Morning | ... | 'The Messiah' ... | Handel. | |

The opening service will take place on September 8, in the afternoon. A miscellaneous concert will be given at the Shire Hall on the evening of September 11, when a new orchestral work by Mr. Granville Bantock will be produced; and on September 13 (evening) the Festival will close with a chamber concert.

The opinions of well-known composers upon the music of their well-known contemporaries always make interesting reading, especially when they are conceived in the brotherly spirit adopted by M. Ravel. In the *Sammelbände Internationalen Musikgesellschaft* for April, M. Ravel discusses, with a light touch, the most recent Parisian musical sensation—the discovery by M. Pierné of M. Fanelli—and incidentally indulges in gentle sarcasm at the expense of those who would minimise the importance of M. Debussy:

A critic, carried away by his zeal, did not hesitate to lay down that in this tone-poem (the 'Tableaux symphoniques') 'the conception and harmonic writing are clearly Debussian, or rather, pre-Debussian,' no doubt because 'M. Fanelli overdoes the use of those progressions of major triads which in 1883 were a discovery and a novelty.' The worthy critic is referring to chords built upon the whole-tone scale. Now, he does not seem to be aware that about the middle of the last century this procedure had already been indulged in first by Liszt and then by Dargomijsky, who did more than abuse it; a whole act of 'Le Festin de pierre' is built upon this scale.

M. Debussy is usually subject to an annual attack of this character. We knew already that the discovery of his harmonic system was entirely due to Erik Satie, that

of his operatic method to Moussorgsky, and that of his orchestration to Rimsky-Korsakoff. Now we know whence comes his impressionism. In spite of this poverty of invention he merely remains the most notable and the most profoundly musical of the composers of to-day.

As for M. Fanelli, there are, to my knowledge, few French composers of his generation who could in 1883 be compared with him for boldness of orchestration and strength of inspiration. (*Translation*).

At the 1891 Handel Festival a 'Gloria Patri' for double chorus and double orchestra was performed, the parts having been copied from a MS. score in the possession of Dr. Cummings, containing this movement in isolated form. In the *Monthly Musical Record* for June, 1897, an article appeared, signed 'T. W. Bourne,' in which the writer gave convincing reason for supposing that this 'Gloria' was really the final movement of the 'Nisi Dominus'; and later on the Psalm with this ending was published by Messrs. Novello under the editorship of Mr. Bourne. Messrs. J. Pearson & Co., of 5, Pall Mall Place, S.W., now have among other interesting and valuable musical autographs a Concertino band part of this Psalm in the composer's handwriting, in which the double 'Gloria' appears as the concluding movement: so now, if any doubt previously existed on the point, it may be considered to be finally removed. The MS. bears no signature, but this would not be expected on a band part. The title reads:

CONCERTINO

NISI DOMINUS

a 5 con V.V.

DEL SIGNOR G. F. HENDEL.

The first word denotes that the part is for the 'Concertino,' as opposed to the 'Ripieno,' band; it is as a matter of fact for the leading first and second violins, the bass and vocal parts being in places added as cues. As some misunderstanding has arisen as to the meaning of the third line of the title, 'a 5 con Violini,' it may be well to add that it means 'for five voices with accompaniment of Strings,' and was the usual way of denoting the nature of such a work in Italian MSS. of the period, the numeral in each case being made to correspond with the number of voices employed in the work described.

THE HISTORICAL ORGAN IN THE CHURCH OF ST. MAGNUS-THE-MARTYR, LONDON BRIDGE.

St. Magnus's Church is chiefly famous on account of its organ, the gift of Sir Charles Duncombe, Lord Mayor of London, 1708, and Alderman of the Ward of Bridge. (Charles Duncombe was born in 1648, and was apprenticed to Alderman Backwell, the leading goldsmith of London at that time. Duncombe remained a City banker till 1695, when he purchased the estate of Helmsley, in Yorkshire, which had been bestowed by the House of Commons on Fairfax. After his retirement from business he took an active part in politics, and was returned for the Borough of Downton, in Wiltshire, which he represented from 1695 to 1698, and again in 1702 till his death. At a cost of £600 he erected a 'curious dyall,' which projects from the front of the steeple of St. Magnus, in remembrance of having himself, when a boy, being detained on this spot, ignorant of the time.) This historical instrument, built in 1712, contained the first nag's head swell, which was introduced by its inventor, Abraham Jordan.

In the *Spectator* of February 8, 1712, we find the following announcement: 'Whereas Messrs. Abraham Jordan, Senior and Junior, have, with their own hands (joynery excepted), made and erected a very large organ for St. Magnus Church, at the foot of London Bridge, consisting of four sets of keys, one of which is adapted to the art of emitting sounds by swelling the notes, which never was in any organ before; this instrument will be publicly opened on Sunday next, the performance by Mr. John Robinson. The above said Abraham Jordan gives notice to all Masters and Performers that he will attend every day next week at the said church to accommodate all those gentlemen who shall have a curiosity to hear it.'

According to Mr. Henry Leffler, Jordan was assisted in the building of this organ by Christopher Schreider (son-in-law of Father Schmidt). Mr. Leffler gives the specification of St. Magnus' organ as he found it in 1795:

3 sets of keys from GG to D, short octaves. Swell to G. Great (11 stops)—Op. Diap., No. 1, 52 pipes; Op. Diap., No. 2, 52 pipes; Stop. Diap., 52; Prin., 52; 15th, 52; Tierce, 52; Sesquialtera, IV. ranks, 208; Cornet to C \sharp IV. ranks, 130; Trumpet, 52; Clarion, 52.



MR. G. F. SMITH, ORGANIST OF ST. MAGNUS.

(From a Photograph by Arthur Weston, 16 & 17, Poultry, E.C.)

Swell (8 stops)—Op. Diap., 32 pipes; Stop. Diap., 32; Prin., 32; 12th, 32; 15th, 32; Tierce, 32; Trumpet, 32; Clarion, 32.

Choir (5 stops)—Op. Diap., 52 pipes; Stop. Diap., 52; Flute, 52; 15th, 52; Vox Humana, 52.

A very fine old organ. 1795 organist—Mr. Cook.

Dr. W. B. Gilbert, in his 'Antiquities of Maidstone,' shows that the Jordans were an ancient family located in that town as early as the 15th century. He says: 'Thomas Jordan resided (in 1477) at the ancient family seat in Stone Street, called for some centuries "Jordan's Hall." Many members of the family have at various times been concerned in the affairs of Maidstone, and one of the Jordans in the last century was a distiller in the town. Having a genius for organ-building, he removed to London, where he made many fine instruments.'

Mr. J. W. Billingham, who inspected this organ in May, 1855, says that it was repaired in 1825 by Parsons, and again in 1850-51 by Gray & Davison. By 1855 the specification recorded sixty years

previously by Mr. Leffler (in 1795) had undergone the following changes :

Great (reduced to ten stops) : Tierce and Cornet both gone. A Mixture replaces the latter. Compass extended upwards to F.

Swell (nine stops) : Compass extended downwards to Tenor C, upwards to F \sharp . Double diapason, Oboe and Sesquialtera added ; 12th and Tierce taken away ; Cornopean substituted for Trumpet.

The organ was afterwards altered by Messrs. Hill & Son, and re-built in 1879 by Brindley & Foster. At present the specification stands thus :

Great (ten stops) : Open diapason No. 1, 8 ft. ; Open diapason No. 2, 8 ft. ; Stopped diapason 8-ft. tone ; Principal, 4 ft. ; Harmonic flute, 4 ft. ; 12th., 2 $\frac{3}{4}$ ft. ; 15th., 2 ft. ; Mixture, III ranks ; Trumpet, 8 ft. Clarion, 4 ft.



THE CHURCH OF ST. MAGNUS-THE-MARTYR, LONDON BRIDGE.

Choir (six stops ; compass same as Great) : Principal added. Vox Humana replaced by Cremona. Pedal (CCC to D, 27 notes ; I stop) ; Open diapason (by Gray & Davison).

Couplers (three) : Swell to Great ; Great to Pedal ; Choir to Pedal.

Accessories : two composition pedals (acting on Swell stops only). Reeds on Swell remarkably fine, Chorus very brilliant. Choir stops excellent in quality.

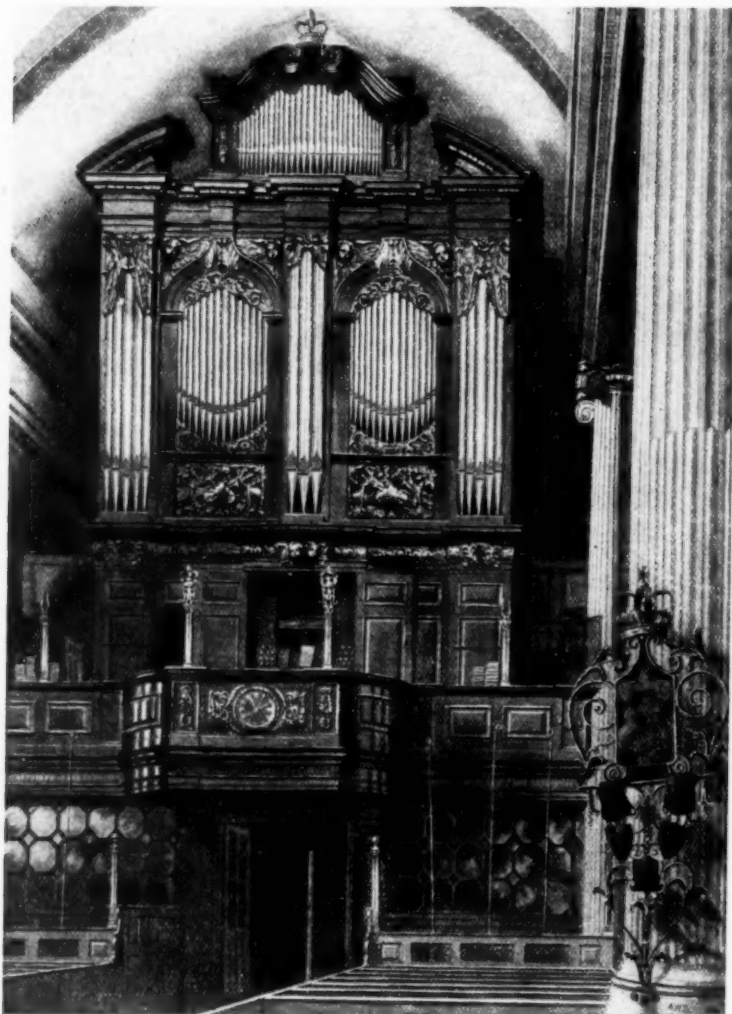
Swell (thirteen stops) : Double diapason, 16 ft. ; Open diapason, 8 ft. ; Keraulophon, 8 ft. ; Stopped diapason, 8-ft. tone ; Gamba, 4ft. ; Principal, 4 ft. ; 15th., 2 ft. ; Voix celeste, 8 ft. ; Mixture, IV ranks ; Contra fagotto, 16 ft. ; Cornopean, 8 ft. ; Oboe, 8 ft. ; Clarion, 4 ft.

Choir (seven stops) : Open diapason, 8 ft. ; Dulciana, 8 ft. ; Stopped diapason, 8 ft. ; Principal, 4 ft. ; Suabe flute, 4 ft. ; Orchestral oboe, 8 ft. ; Cremona, 8 ft.

Pedal (four stops): Sub-bass, 32-ft. tone; Open diapason, 16 ft.; Bourdon, 16-ft. tone; Trombone, 16 ft.

Couplers (seven): Great to Pedal; Swell to Pedal; Choir to Pedal; Swell to Great; Swell sub-octave to Great; Choir sub-octave to Great; Great octave Accessories: three composition pedals to Great; four composition pedals to Swell; Tremulant to Swell (by pedal).

Dr. C. Steggall, organist to the Hon. Soc., Lincoln's Inn, and harmony under Sir John Goss. He was appointed organist of St. Barnabas', South Lambeth, 1871; Mare Street Chapel, Hackney, 1874; St. John's Angell Town, Brixton, 1875; St. Magnus', London Bridge, Easter, 1880. Fellow of the Royal College of Organists, 1873. He entered the Royal Academy of Music, 1874; was elected Associate, 1882, and was appointed a professor at the Guildhall School of Music in 1887.



THE ORGAN OF ST. MAGNUS' CHURCH. (THE FIRST SWELL ORGAN.)

The organists of St. Magnus' include the following: John Robinson, 1712-27, afterwards organist to Westminster Abbey; Mr. Cook, 1795; Mr. Thomas Charles Reynolds; James Coward, organist of the Crystal Palace (died January, 1880); George Frederick Smith, appointed Easter, 1880.

The present organist, Mr. G. F. Smith, entered the choir of the Temple Church as a chorister under Dr. E. J. Hopkins in 1866. He studied the organ under

Both in construction and artistic design the organ is probably the most interesting instrument extant. The case is very fine, and is considered the most beautiful specimen to be found in any country, the carving by Grinling Gibbons being elaborate as well as unique. It is proposed to clean all old pipes, re-voice reeds, replace old action by tubular pneumatic, add a fourth manual, additional new stops, and a new engine; remove the thick coating of varnish

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from the case and re-varnish it; and to re-gild the front pipes. To effect these alterations and additions a sum of nearly two thousand pounds is required. It would ensure the preservation of a valuable and unique instrument of great historical interest, noted for the great beauty of its tone, situated in a church from which rises one of Sir Christopher Wren's finest towers.

The church possessing no funds from which the money required can be drawn, an earnest appeal is made to all lovers of the king of instruments throughout the British Empire to assist in preserving this beautiful relic of the City, and to celebrate in the most fitting manner the two-hundredth anniversary of the opening of the organ.

A History of 'The organ and organists of St. Magnus-the-Martyr' (with illustrations) is in preparation, and a copy will be sent to all subscribers. It is intended that the work of reconstruction shall be entrusted to Messrs. William Hill & Son.

Remittances may be sent to the hon. treasurer, Mr. Henry J. Calder, Vestry Clerk, 3, Adelaide Place, London Bridge, E.C.; the bankers, Messrs. Roberts, Lubbock & Co., 15, Lombard St., account 'St. Magnus' Organ Fund'; or to the hon. sec., Mr. George F. Smith (organist of St. Magnus'), 'Seabourne,' Bonham Road, Brixton Hill.

MR. JOSEPH HOLBROOKE'S NEW OPERA, 'THE CHILDREN OF DON.'

BY HERMANN KLEIN.

After the successful production of 'The Ring' at Bayreuth in 1876, trilogies and tetralogies rather came into fashion. Some fifteen years ago I heard at Dresden one of the elaborate series of music-dramas composed by August Bungert around the noblest of all epics, Homer's 'Iliad.' At about the same time I read portions of three beautiful operatic libretti written by Mr. Frank Courtts on the subject of 'Merlin,' all, or nearly all of which were, I believe, set to music by the late Isaac Albeniz, whose charming one-act opera, 'Pepita Jimenez,' ought long ago to have been heard in this country.* A little later Mr. Francis Neilson, M.P., when working as régisseur at Covent Garden, gave me interesting particulars of a trilogy founded upon the saga of the North American Indians, which he had written for the late Anton Seidl, and of which that gifted disciple of Wagner—much better known, of course, as a conductor than as a composer—actually sketched a large portion prior to his premature death at New York in 1898.

And now comes our talented young countryman, Mr. Joseph Holbrooke, with a big trilogy of music-dramas also dealing with a Welsh subject, though one much less familiar to most people than the 'Merlin' trilogy constructed by Mr. Courtts. The author of the libretto in this case veils under the *nom de plume* of 'T. E. Ellis' the personality of Lord Howard de Walden, who seems, so far as I can at present judge, to have manifested both dramatic deftness and poetic feeling in the moulding and development of his extremely intricate material. Anyhow, to this distinguished alliance the English composer owes the rare and

welcome fact that one of his music-dramas is to see the light at the London Opera House on Friday, June 7. Influence less weighty would scarcely have induced Mr. Hammerstein (who has no particular love for English opera) to embark upon this interesting venture. Double reason, therefore, for us all to hope that the work and the presentation thereof, under the guidance of such a masterful conductor as Arthur Nikisch, may result in the achievement of a brilliant and enduring success for all concerned.

Following the Wagner precedent, Mr. Holbrooke has not set his trilogy to music in the precise order of its sequence. Thus the second section, entitled 'Dylan, Son of the Wave,' bears the opus number 53, while the first, 'The Children of Don,' stands as Op. 56†; and this latter work it is that will be given in London next June. The story is based upon the Cymric legend of 'Math Mathonwy,' and is divided into a prologue and three Acts. The incidents of the prologue, and in some degree of the whole opera, centre upon a certain magic cauldron, which is stolen from a cave in Arnwn by Gwydion, son of Don (the Nature-Goddess), and installed in a Druidic temple of Arvon governed by Math, the Priest-King. Between Gwydion and Math no love is lost. A great destiny has been predicted for the children of Don, of whom, besides Gwydion, there are Govannion, who hates the Druids, but loves one of their priestesses; and Elan, who becomes the mother of Dylan, the future hero of their race. Math's discovery of the course of events gives rise to the great scene of the second Act, where Gwydion is sentenced to be transformed into a beast and left bound in the temple. He and Elan are about to take poison from the magic cauldron, but are prevented by their gods. Nevertheless Gwydion becomes a wolf, and there is much trouble before Math (in the third Act) removes the spell from Gwydion and his brother, Govannion. The latter subsequently attempts to drown the child Dylan, but the sea cannot harm him, he being a 'son of the wave.' However, the ferocious Govannion kills the Arch-Druid, Gwion, thus making way for Gwydion to fill his place as chief of the Druids and publicly 'adopt' Dylan as his son. Thus do the brothers regain control of their long-lost cauldron.

This seems to be a picturesque plot. It is certainly set forth in picturesque verse; and, judging by a brief perusal of the score, has been treated by Mr. Holbrooke in highly dramatic and impressive fashion. Of both, however, more anon! Meanwhile, the cast, so far as it has been selected, will include Mr. Henry Weldon (Math), Mr. Alan Turner (Gwydion), Mr. Frank Pollock (Arwn), Mr. Frederick Blamey (Gwion), Madame Augusta Doria (Elan), Miss Blomfield (Don), and Madame Jeanne Jomelli (Goewin).

The Imperial Choir of London, which came into such prominence last year at the official opening of the Festival of Empire at the Crystal Palace, before their Majesties the King and Queen, will this year perform at the opening of the 'Shakespeare's England' exhibition at Earl's Court, on May 11, under Dr. Charles Harriss's direction. The choir will consist of thirty-nine choral Societies of greater London, supplemented by the Queen's Hall Orchestra and the New Symphony Orchestra. Miss Phyllis Lett will sing, and the conductors will be Sir Henry Wood and Dr. Harriss. The performance will commence at 3.30 p.m. In accordance with Dr. Harriss's ideas the programme will be entirely British.

* It was first performed at the Liceo, Barcelona, in 1896—not, as stated in Grove's 'Dictionary,' in 1895.

† Both vocal scores are published by Novello & Co., Ltd.

Church and Organ Music.

We have already referred in these columns to Sir Walter Parratt's lecture on 'The teaching of organ-playing,' delivered at the Royal College of Organists on February 22 of last year. But we think his remarks (which are published in full in the recently issued report of the College) are so valuable to all interested in the subject, and so suggestive of many relative points, that we venture to treat his discourse in closer detail. For this purpose the kind consent of Sir Walter Parratt and Dr. Harding (secretaries of the Royal College of Organists) has been given.

At the outset Sir Walter claims, as being necessary to the teacher, a fairly competent knowledge of his subject and a vivid personality. The touch of sarcasm in the first qualification is of course only intended to show the great importance of the second, and we fully agree that 'many people with less music would be able to control their classes better on account of their personality than others with more music and less personality.' Sir Walter put clearly before his audience the importance of studying the various widely divergent characteristics of pupils, some of whom think slowly, some quickly, others being highly intelligent in anything but music, others again unaccountably quick in music to the exclusion of all else. He quoted instances of University men who seemed to have found a new study into whose territory they had no passport, and of first-class, clever men who could not be taught to play the organ nearly so well as a boy of ten or eleven, who hardly knew his alphabet. All this fully justifies the assertion that 'no teacher can hope to succeed unless he discovers the personal equation of his pupil.' We feel confident that no examination in teaching (and they are becoming more and more numerous) can be of much value unless this aspect of the question be considered. Many instances have presented themselves in which teachers who have graduated in the art of teaching have signally failed through trusting to a fixed series of rules which they apply to all their pupils indiscriminately.

The complex nature of the organ is, we think, not always grasped by the average person, and there are no doubt many who would never become even fairly good performers, simply because they do not possess the control of mental and muscular action so necessary to the organist. Sir Walter described the familiar jokes of patting the head with one hand and stroking the waistcoat with the other; describing circles in the air with one foot, and at the same time writing imaginary capital letters with the hand. But these, and his recommendation to change the knife and fork into opposite hands, certainly contain a great deal of valuable suggestion. The organist's left hand is too often weak, and may be observed at its weakest moment when extemporising. How seldom does it fail to accompany the pedals an octave higher! The advice to 'send some thoughts down your left arm' is valuable indeed. In speaking of the organist's position at the instrument, we are delighted to find ourselves supported by the greatest living authority in our contention that the radiating pedal-board is the best. Sir Walter says 'fortunately they [radiating pedal-boards] are becoming universal.' But we are inclined to doubt whether his fear that the appearance of the extra F \sharp and G on modern pedal-boards will alter the whole scale is well founded. Our conviction is that these are merely extra notes infrequently used, and should therefore be considered negligible.

The all-important subject of independence between the left hand and feet naturally received some attention

from one who has so entirely mastered its intricacies. The allusion to Sir John Stainer's 'Primer,' and to Best's 'Pedal Studies,' was graceful and apt. And it is not as widely recognised as it should be that pedal exercises alone are of little value, and only when, as in the case of Best's examples, they are accompanied by manual passages of contrived and contrasted difficulty can they be considered of high educational value. The recommendation to practise organ finger-studies on the pianoforte is of course very sound, as, though only two distinct touches are available on the organ, viz., legato and detached, the equality of tone obtainable on the pianoforte will result in the equal note-division so vital to good touch on the organ.

'Make your pupils think.' This advice contains practically the whole of the teacher's art, and cannot be too strongly insisted upon. But until the pupil possesses a knowledge of harmony we believe no teacher can obtain the best results. Even with that knowledge it is surprising how slowly some pupils comprehend the harmonic structure of, for example, so simple a chord as a first inversion, if it be presented in some musical figure. When once this faculty has been acquired the way for rapid progress will be clear, and the work of the teacher lightened in no slight degree. We also recommend a course of study in analysis, as a contrast to the synthetic processes of the student of harmony. It is just as necessary to understand the methods of construction adopted by the composer as the rules which govern the building up of a simple exercise in harmony, and we think every teacher should keep this before his pupils.

In saying that 'nothing will induce people to play [on the organ] scales or scraps of them with the usual fingering,' Sir Walter Parratt touches upon a weakness which is, alas, far too common. Unnecessary finger-changing and wriggling in the simplest succession of scale-notes are the prevailing custom, and the example he gives (Mendelssohn's sixth Sonata, 1st variation R.H.) most happily—or should we say unhappily?—describes the pains which the student will often take over a simple passage of five notes. There are the consecutive notes, A, F, G, A, &c., and the sort of fingering frequently used is 4th changed to 3rd, 2nd to 3rd, 4th to 3rd, and so on. The next sentence is, indeed, too true—'The organist's fingering is, as a rule, deplorable.'

But the fingering of scale-passages is not the only difficulty with organists. One too often sees unsystematic fingering of arpeggios, as for instance in such a chord as the second inversion in G major, when the B is as often as not played by the middle finger of the right hand, while we remember having seen the first inversion of the same chord fingered similarly!

But in drawing attention to such inaccuracies as incomplete note- and rest-values, omission of repetition of notes, strict observance of the accuracy of notes, &c., Sir Walter strikes at the root of much which is responsible for bad musicianship, and we hope his advice will be accepted and acted upon by those who may be conscious of any weakness in these matters. His illustrations from the Bach Passacaglia and the little G minor Fugue of chords of intentionally thin construction which some organists unthinkingly 'fill up,' are excellent examples of that lack of reverence to the composer's intention, which is too frequently in evidence.

The high importance of distributing the manual parts evenly, or at least comfortably, between the two hands is impossible to over-estimate, and, as Sir Walter

says, 'much of the parts of the hand, and a observance of the fugue advice, settled below the before said in nursery surely!'

The Sir Walter nothing, musician, everything, Mendelssohn, be taken, Rheinisch, phrase.

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says, 'the pupil's great desire, which under much discomfort he tries to gratify, is to play all the parts written in the treble staff with the right hand, and all written in the bass with the left.' The observation that most organists always commence a fugue with the right hand is curiously true, and the advice equally valuable—that the matter should be settled by whether the answer appears above or below the subject. This all supports the advice given before to 'make the pupil think.' We have long ago said in these pages that the organ-loft has been the nursery of so much that is inartistic, and it may all surely be traced to lack of thought.

The subject of 'phrasing' was admirably treated by Sir Walter, both by his remarks and his illustrations, and nothing makes so great a demand upon the organist's musicianship. As was pointed out, Bach left almost everything to the player, while in such works as Mendelssohn's Sonatas, the phrase marks are not to be taken literally, but as a general indication. Rheinberger's Sonatas, again, are quite inaccurately phrased, if taken as printed.

Choice of music should receive careful thought, and the pupil's taste be considered. There can be no doubt that, given suitability, greater progress will be made by a pupil with a piece of his own choice than with one with which he has little sympathy. Closely allied to this is the encouragement which should be given to pupils to exhibit their own interpretation of great works, 'especially,' as Sir Walter adds, 'in the case of Bach.' The plea for the more frequent use of uncoupled manuals, diapasons and reeds alone, single stops, and the more frequent absence of 16-ft. pedal stops, is sound enough, and anything which makes for restraint has our warmest support. The method of practice should most certainly be under the control of the teacher, at least so far as he can offer advice. Some pupils are tempted not only to trifle with their practice, but to spend too long over it, having regard to physical strength. The organ is not, as Sir Walter says, necessarily more fatiguing than a grand piano-forte, especially where pneumatic action is used, but the mental effort may often be greater, and must be taken into account. The advice he gives with regard to organ recital programmes is valuable indeed, and when we read 'there is something about the unyielding sound of the organ which cannot be borne for long,' as the opinion of so great an organist and lover of his instrument, we accept it in full agreement, as we do the suggestion that a recital should not last for more than an hour, and even then include music for a voice or violin. We fully believe that the organ would become much more widely appreciated were it more often used in combination with other instruments, especially of the stringed variety. Works far too seldom heard are the Suite for violin, violoncello and organ by Rheinberger, and the same composer's Theme and Variations for violin and organ.

Here is a new field for composers, as yet very inadequately explored, but capable of great development.

Sir Walter Parratt's lecture is of the highest possible value, not only for its admirable exposition of the art of teaching organ-playing, but for the healthy and broad outlook on the work of the teacher generally. His influence on the organ-playing of this country has already had a profound result, and will, as time goes on, be handed down by his numerous pupils, many of whom are highly gifted. It need hardly be said that his principles are held in common with the greatest teachers of any country and of any art. They may be summed up in the phrase, 'The truth, the whole truth, and nothing but the truth.'

The annual meetings of the Free Church 'Musicians' Union were held in Birmingham on April 9 and 10, under the presidency of Dr. Henry Coward. The arrangements included a reception, organ recitals by Mr. R. A. Ernest Payne and Mr. C. W. Perkins, a 'tea-table' conference conducted by Mr. John Heywood, of Newcastle, and a public conference at which Dr. Coward delivered his presidential address. Mr. H. F. Nicholls was re-elected general secretary and Mr. J. E. Leah treasurer. It was decided to hold the meetings next year at Newcastle-on-Tyne.

We understand that the organ of Ripon Cathedral is to be re-built and brought up to date, and that the work will be carried out by Messrs. Harrison & Harrison. From the middle of May until the middle of August the choral services will be sung without accompaniment.

At the 258th anniversary of the Festival of the Sons of the Clergy at St. Paul's Cathedral, on May 2, the anthem will be a setting of the 126th Psalm, specially composed by Dr. Walter Alcock, organist and composer to His Majesty's Chapels Royal.

Mr. Edwin H. Lemare gave two recitals at St. George's Hall, Liverpool, on April 13. He played transcriptions of modern orchestral music, the Toccata in F major, and Prelude and Fugue in D major of Bach, and Mendelssohn's Organ sonata No. 6. The audiences were large and demonstrative.

SPECIAL SERVICES.

On Friday, March 29, Bach's 'Passion according to St. John' was performed by the Bach Choir in Westminster Abbey, by permission of the Dean. The choir sang admirably throughout, special excellence being shown in the softer numbers. Dr. Hugh P. Allen conducted, and proved by his efforts in that direction, how specially he had studied the meaning of the work and its composer's intentions, and the care with which he had prepared his choir. The soloists were Miss Rhoda von Glehn, The Hon. Norah Dawnay, Mr. Gervase Elwes, Mr. J. Campbell McInnes, and Mr. Bertram Mills. Sir Frederick Bridge lent invaluable aid at the organ.

Bach's Passion music ('St. Matthew') was, in accordance with annual custom, given in St. Paul's Cathedral on the Tuesday in Holy Week. The Cathedral choir was supplemented by members of the choirs of Westminster Abbey, the Chapel Royal, St. James's, the Temple Church, and others. The solo portions were, of course, taken by members of the Cathedral choir. The accompaniments and instrumental portions of the work were given by an orchestra and the organ. Mr. Charles Macpherson was the organist, and Sir George Martin conducted a performance remarkable for its reverence, and one worthy to rank with the best of those which have contributed to the famous traditions of the Metropolitan Cathedral.

On Tuesday, March 26, a performance of Brahms's 'Requiem' was given at St. Martin's Church, Scarborough, by the choir of the church and the members of the Scarborough Philharmonic Society. The choruses were most impressively sung, and special mention should be made of the singing of the boys, who were trained by Mr. C. Hylton Stewart. The soprano and baritone solos were finely given by Miss Botterill and Mr. Bruce Hylton Stewart respectively. The accompaniments were played by an orchestra of strings and drums, while invaluable help was given by Mr. C. Hylton Stewart (organist of the church) at the organ. Dr. Thomas Ely conducted a performance which will rank as a memorable one for all concerned, while it was highly appreciated by the large congregation.—On April 3 the choir of All Saints' Church sang Dvorák's 'Stabat Mater' before a large congregation. The interpretation given under Mr. A. C. Keeton's direction was marked by dignified expression and uninterrupted precision. The tone and balance of the voices were admirable. The principals were Master Hewitt, Miss Leather, Mr. F. C. Camidge and Mr. J. D. Nichol. Mr. G. T. Pattman was at the organ.

Recent services at Ripon Cathedral have included performances of Mr. Charles Macpherson's notable setting of the Psalm, 'By the waters of Babylon,' and of Dvorák's 'Stabat Mater.' On both occasions Mr. C. H. Moody, organist of the Cathedral, conducted.

Bach's Passion music ('St. Matthew') was sung at St. John's Church, St. Leonard's-on-Sea, on March 20, by the choir and the St. John's Musical Society, under the direction of the organist and conductor, Mr. Leonard O'Connor. The organist was Mr. Guyer, of the Parish Church of Bexhill.

Handel's 'Passion' (in the abridged edition) was sung by the choir of the Parish Church of St. Michael and All Angels, Bedford Park, on March 21, Palm Sunday and Good Friday, under the direction of Mr. J. Hurst Bannister, organist and choirmaster. The soloists were Mr. A. Winter, Messrs. F. W. Bates and A. J. Bing. On Easter Sunday Gounod's 'Messe Solennelle' was sung with orchestra, Mr. J. F. Escudier officiating at the organ.

A special service of music for female voices, consisting of Pergolesi's 'Stabat Mater' and the Benedictus from Ethel Smyth's Mass in D, was given in St. Peter's Church, Harrogate, on March 22, under the direction of Mr. John Pullen.

An earnest spirit inspires the musical administration of St. Saviour's, Upper Chelsea, since Dvorák's 'Stabat Mater' (in the English version) was performed there on March 24 and Brahms's 'German Requiem' on Good Friday. The choral interpretation of both works, under the direction of Mr. F. Hampton Smith, organist and choirmaster of the church, was deeply appealing in its reverence and attractive in its musical qualities. The solos were taken by Master Price, Mr. Reginald Newcombe, Mr. Sidney Clark, and Mr. Frank Bryant.

Rossini's 'Stabat Mater' and Part I of Spohr's 'The Last Judgment' were sung on April 1 at St. Bartholomew's Church, Dalston, by the Choral Society of sixty voices, under the conductorship of Mr. Clement Meek, organist and choirmaster at the church. Stainer's 'Crucifixion' was sung on Good Friday evening; Mr. John F. Turner was the organist.

Harold Moore's 'The Darkest Hour' was sung at the Sutton Wesleyan Church on April 3 by the church choir, with orchestral accompaniment. The composer conducted an excellent performance. Mr. R. V. Seddon, the organist and choirmaster, was at the organ.

A performance of Bach's Passion ('St. John') was given at St. Gabriel's Church, Warwick Square, on Maundy Thursday, April 4, by the St. Gabriel's Oratorio Choir (70 voices) under the conductorship of Mr. Edward E. Douglas-Smith, the organist of the church. A feature of the performance was the uninterrupted merit of the choral singing. The expressive unaccompanied singing of the chorales added greatly to the artistic effect of the performance. The principal soloists were Miss Amy Knightly, Miss J. Coleman, Mr. Alexander Webster, and Mr. Bevington Rosse. The organist was Mr. Leonard Hart.

On Good Friday a special Musical Service was held in Shifnal Parish Church, when the oratorio choir sang Gounod's 'O come near to the Cross,' Mendelssohn's 13th Psalm, and other works. Mr. W. Brennan Smith presided at the organ.

We have received notice of the following performances of 'The Crucifixion':

Christchurch, Yokohama, March 8.—Conductor, Mr. C. H. Thorn; organist, Mr. A. R. Catto.

Magdalen College School, April 2.—Organist, Mr. P. Pickford.

St. Jude's, Southwark, April 3.—Organist, Mr. Leonard C. Johnson.

St. Bede's, Hartington Road, Liverpool, under the direction of Mr. Ernest H. Smith.

Halifax Place Chapel, Nottingham, Good Friday.—Conductor, Mr. E. M. Barber; organist, Mr. C. E. Blyton Dobson.

Kingsgate Baptist Church (The Kingsgate Choral Society), Good Friday.—Organist, Mr. Walter L. Hearn.

Mauder's 'Olivet to Calvary' was performed at the British Embassy in Paris on Good Friday, under the direction of Mr. Percy J. Vincent, organist and choirmaster of the Church. Mr. West was the organist.

'Olivet to Calvary' has also been performed at the following places of worship:

St. Paul's Church, Worcester, March 17.—Conductor, Mr. J. Phipps.

Lambourne Church, March 24.—Conductor, Mr. H. Lebbon; organist, Mr. H. Riding.

Chigwell Church, Good Friday.—Conductor, Mr. H. Riding; organist, Mr. E. Cuthbert Nunn.

Sutton Coldfield Congregational Church, April 3.—Conductor, Mr. George Russell; organist, Mr. James C. Parsons.

Emmanuel Church, Lambeth, March 31 and April 3, under the direction of Mr. R. C. Law.

Wallace Green Church, Berwick-on-Tweed, April 1.—Conductor, Mr. George Ballantyne; organist, Mr. Gwilym Thomas.

Holy Trinity Church, Meir, Staffordshire, March 28, under the direction of Mr. C. Bebbington.

All Saints' Church, Richmond, March 28.—Conductor, Mr. Charles Warren; organist, Mr. Blanchett.

About thirty other performances have come to our notice.

ORGAN RECITALS.

Mr. Alfred Hollins, Wesley Chapel, High Street West, Glossop—Grand Solemn March, *Smart*.

Mr. T. Hanforth, Sheffield Parish Church—Minuetto and Scherzo, *Aloys Clausmann*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Reverie in A flat, *Stainer*.

Miss J. Barclay M. Mair, Hope Park United Free Church Edinburgh—Prelude and Fugue on B-A-C-H, *List*.

Mr. W. H. Collins, St. Giles's Church, Shipbourne—Toccata and Fugue in D minor, *Bach*.

Mr. Ernest H. Smith, St. Bede's Parish Church, Liverpool—Adagio in E, *Merkel*.

Mr. Arthur G. Charles, St. Katharine Cree Church—'On a bass,' *Stainer*.

Mr. Cottrell, Wesley Chapel, High Street West, Glossop—Caprice in B flat, *Guilmant*.

Mr. C. E. Juleff, All Saints' Church, Weston-super-Mare—Overture, 'Julius Caesar,' *Handel*.

Mr. James Tomlinson, Public Hall, Preston—Fantaisie in E flat, *Saint-Saëns*.

Mr. A. E. Jones, Town Hall, Bolton—March upon a theme of Handel, *Guilmant*.

Mr. Aloys Hiff, Town Hall, Oxford—Passacaglia, *Buxtehude*.

Mr. Arthur E. Davies, St. Margaret's Church, Barking—Sonata No. 4, *Rheinberger*.

Mr. C. J. Brennan, Ulster Hall, Belfast—Prière (de l'Oratorio de Noël), *Saint-Saëns*.

Mr. E. Harold Melling, St. Edmund's, Downham Market—Prelude in B minor, *Bach*.

Mr. Alfred Alexander, St. John-the-Evangelist, Edinburgh—Sonata in F minor, *Mendelssohn*.

Mr. Paul Rochard, Hinckley Parish Church—Grand Chœur Dialogue, *E. Gigout*.

Mr. C. H. Moody, Ripon Cathedral—Fugue in G major, *Guilmant*.

Mr. Bernard Gilbert, Public Hall, Canning Town—'Old Easter Melody with Variations,' *John E. West*.

Mr. R. M. Cadman, Trent College Chapel—Choral Prelude, 'Wer nur den lieben Gott lässt walten,' *Bach*.

Dr. M. J. Monk, Truro Cathedral—Third Sonata, *Guilmant*.

Mr. Walter Hearn, Kingsgate Baptist Church—Solemn Melody, *Walford Davies*.

Dr. A. W. Pollitt, St. George's Hall, Liverpool—Solemn Prelude, *Pollitt*.

Mr. G. H. E. Bower, Girls' Model Village Church, Barking—Prelude and Fugue in G minor, *Bach*.

Mr. Allan H. Brown, United Methodist Church, Peckham—Grand Offertoire in D, *Batiste*.

APPOINTMENT.

Mr. James H. M. Ledger, organist and choirmaster, Parish Church, Alloa, N.B., to be Borough Organist, Alloa.

Reviews.

GAELIC MUSIC.

Journal of the Folk-Song Society, No. 16. (vol. iv., part 3). [The Folk-Song Society, 19, Berners Street, London, W.]

The Folk-Song Society has already done noble work in collecting and printing folk-tunes and texts, but its sixteenth *Journal* excels all former numbers in interest, consisting as it does of 105 Gaelic traditional songs, admirably noted by Miss Frances Tolmie, a Hebridean lady well-known to the 'master-gleaners' of Gaelic song and lore. The words are supplied with English translations by the collector, and the songs reveal a mine of exquisite beauty to the music-lover.

Notwithstanding some Norse influence the Gaelic music is practically pure, and stands quite distinct from Lowland-Scottish or English folk-music. This purity is of great assistance to the student of national music. There seems certainly an Eastern element in some of the airs, which have characteristics recalling those found in Indian, Persian and, predominantly, Arabian music, as well as Sicilian. This may strengthen the theory, alluded to by Miss Broadwood in her note on the Gaelic scale-system, that the West Highlands were peopled by a Mediterranean-Iberian stock. Scales are at the best of times a most debatable subject. We think, however, that in her essay which accompanies Miss Tolmie's collection Miss Gilchrist has effectually solved the problem of the Gaelic scale-system. We have carefully tested her theory by means of a large number of Gaelic airs, published and unpublished, to which we have successfully applied the five modes of the Scottish pentatonic scale according to her schedule.

Miss Gilchrist seems a little in doubt as to the true 'tonic' of some of the airs. For the sake of the uninitiated we suggest that hearing the songs sung by a Highlander would solve most of those keynote difficulties. Gaelic songs are as a rule sung in the following way: The *chorus* opens softly, increases in volume, and dies away to *ppp*. The *verse* is attacked with full voice and appropriate use of *diminuendo* and *crescendo*, ending with a gentle *rallentando* to lead to a repetition of the *chorus*. Where the last word of the chorus consists of two syllables—the accent in Gaelic being always on the first syllable—the second is allowed to rise or fall in a low tone according to the pleasure of the singer, the rising or falling often varying in the different verses. Miss Gilchrist is therefore quite correct in taking the last accented note to be the true 'tonic' in the case of songs Nos. 28, 76 and 94.

One cannot emphasise too much the impossibility of putting English words to Gaelic airs (see *Journal*, p. 182). When they are wedded to metrical translations all the characteristics of the Highland music are lost, as English seldom allows of a soft terminal syllable or of ending a phrase on the weakest part of a bar.

As regards the obscure syllables or 'nonsense-refrains' referred to in connection with songs Nos. 20 and 69, we frequently in English folk-songs meet with phrases and words which have no meaning. For example, in 'Creeping Lane' (see 'Folk-songs from Somerset') the phrase 'She never was a vallid as a Pea ne lalli day,' seems to have been interpolated by the singer, who had forgotten the correct words. The same applies to Gaelic, and we are convinced that it is a mistake to try to explain the nonsense passages or to alter them. Even these meaningless phrases have a subtle charm about them. With reference to Dr. Jules Combarieu's finding that nonsense-refrains were used 'magically' earlier than rhythmically (see *Journal*, p. 176), we can hardly think that the Gaelic refrains in question are connected with magic, although it is well-known that the Gaels were, and still are, a very superstitious people.

In the Gaelic language the rule is that 'when *l*, *n*, or *r* is followed by *h*, *g*, *m*, or *p*, a vowel is sounded between the two consonants, e.g., *cal*, *calag*; *airm*, *airim*, &c. Hence in 'Poca Sil ant-Sealgair,' song No. 40, the words 'Sealgair' and 'falbh' are properly pronounced 'Sealga^rair' and 'falab^hh.' As these words, therefore, do not illustrate the interpolation of a 'parasite' vowel such as we find in the folk-songs of some other nations (*cf.* the English country singer's 'primrose' and 'wordelking' for 'primrose' and 'walking'), Miss Gilchrist's comparison on p. 195 does not apply.

It is difficult to say which amongst Miss Tolmie's collected airs may have been affected by Norse influence: the air 'Dhomhnuill a Dhomhnuill' is, to our mind, certainly not pure Gaelic, but we can recall no Scandinavian tune like it. Songs 28 and 94 have a decidedly modern ring about them, whilst No. 69, 'Lù ri ribh O!' we cannot think to be a Gaelic tune.

The finest form of Highland music is the 'Cumha' or 'Lament,' and one could wish for more examples of this type amongst Miss Tolmie's collection. 'Cumha Dhiarmad' and 'Caoidh Leannain' are two of the most beautiful and plaintive songs in the *Journal*.

As a collection of Gaelic folk-music and poetry, one cannot too highly praise this *Journal*. The thanks of all song-lovers are due to the editorial committee, and we hope that they may see their way to giving us another Gaelic volume as instructive and helpful. In conclusion, we may add that the *Journal* is supplied only to members of the Folk-Song Society. Persons desiring to obtain this number may do so by forwarding one year's subscription (ten shillings and sixpence), naming the year 1911, to Mr. Frederick Keel, Hon. Sec. Folk-Song Society, 19, Berners Street, London, W.

Symphony No. 2, in E flat. By Edward Elgar. Arranged for pianoforte solo by Sigfrid Karg-Elert.

Coronation March. By Edward Elgar. Arranged for pianoforte solo by Harold L. Brooke.

[Novello & Co., Ltd.]

The transcriber of orchestral music, especially such as Elgar's, is faced by many problems, the solutions of which may be irreconcilable. He has to decide the relative importance of melodies, counter-melodies and figures of accompaniment. He has to consider whether orchestral doubling in the octave is designed to affect the pitch or merely the tone-colour of a melody. In the former case he has to transcribe in octaves, or, if this is impracticable, to decide whether the upper or lower line best represents the orchestral effect. He has to observe, from an orchestral hearing or from his own instinct, to what extent marks of dynamical expression affect the balance of tone. He has to consider how far an elusive orchestral passage can be freely interpreted in terms of pianoforte music. With all this he has to take into account the limitations of ten fingers and a technique that falls short of virtuosity. In Elgar's second *Symphony* the elaborate texture of the music presents a constant succession of difficulties of the general character of those described and others more minute and particular. Mr. Karg-Elert has encountered them with conscientious care, and has assiduously marked out a *media via* between the claims of composer and pianist. The first movement involved some bold 'laying-out' for pianoforte purposes, but the boldness of the music demands it. No pianoforte arrangement, of course, could convey the magical colours of the development section depicting, in the composer's own words, 'ghostly lovers in a garden.' As was to be expected, the second movement falls most gratefully from the pianist's fingers—even those big moments when rushing scale-passages and piled up harmonies lead to the two climaxes are represented, and can be played, quite effectively. The Mephistophelian Rondo loses none of that character in the transcription. The Finale, apart from the opening passages of its free section, supplies some of the most flowing pianoforte music of the whole *Symphony*.

Those who make their first acquaintance with the work in this form cannot fail to be deeply impressed with it, although they cannot in reason grasp the full significance of music in which the orchestral expression is not so much a framework as part of the essence of the ideas. At the same time, those who have drunk in its full emotional purport at an orchestral performance will suffer no disillusionment on looking more closely into its details by means of the pianoforte score; rather will their admiration be heightened for a composer whose work can be so broadly and so minutely interesting.

The simpler outlines of the 'Coronation March' rendered Mr. Brooke's task less exacting than Mr. Karg-Elert's, but

nevertheless left abundant scope for the exercise of ingenuity and insight. The march makes an excellent effect on the pianoforte, and it is to be hoped that the transcription will help to spread due appreciation of its individuality and high musical value.

Rejoice in the Lord, O ye righteous. Anthem suitable for a dedication festival, or the opening of an organ. Composed by Edward Ellis Vinnicombe.

[The Vincent Music Co., Ltd.]

This is a most welcome example of church music, artistically conceived and written. Founded on a chorale, the main theme is excellently employed without becoming wearisome. An effective soprano solo is included, and the part is later accompanied by a well-written chorus. The organ accompaniment is mostly independent, while giving support where needed. We look with confidence for further productions of the kind, as the composer possesses the rare gift of combining simplicity with effect and skilful musicianship.

Magnificat and Nunc dimittis. Set to music in the key of E flat. By A. von Ahn Carse.

I will magnify Thee, O God, my King. Anthem for Festival use. Composed by Charles H. Lloyd.

[Novello & Co., Ltd.]

The above is a remarkable example of a setting of the Canticles to music of an entirely unemotional character. It is written by an accomplished musician, and the fact of its possessing unusual strength and showing independent thought and treatment will naturally attract the many who deplore the effeminacy of so much so-called church music. It is within the means of any average church choir.

The name of Dr. C. H. Lloyd is a sufficient guarantee that his music shall exhibit the highest qualities. This anthem is a specially good example of his work. Written for the South London Choirs Festival, Southwark Cathedral, for this year, it should prove in every way suitable for the occasion. The simple and effective opening chorus is followed by a most effective semi-chorus, which is equally suitable as a quartette, the accompaniment being a prominent feature. A short interlude then leads to the final chorus, which consists of a repetition of the first, but with the addition, most ingeniously devised, of the 'Old Hundredth,' sung by the second choir. The anthem should become well known and appreciated.

Correspondence.

THE TEACHING OF COMPOSITION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I must apologise for returning to the charge over a technical matter which I fear is likely to bore most of your readers, but I am anxious to clear up the point at issue between your reviewer and myself. His complaint is that progress in English music is being retarded because pupils are taught to be so skilful that they can do anything and imitate anybody, and that *therefore* their individuality is being strangled. I do not exactly follow this *sequitur*, but your reviewer is distinctly in error if he supposes that the pupils of a good teacher are incited to consciously imitate the work of great writers, past or present. They cannot help doing so, because you must begin somewhere; but if your reviewer will glance at the first and last pages of my book he will see that originality is the one thing one seeks to encourage, and I fearlessly maintain that a fine technique is indispensable before one can take the first step in that direction. Your reviewer gives no hint of what his own educational theories are, but surely—surely he cannot accept the amateur's belief that the way to be original is not to know anything.

As to your reviewer having not yet heard of any English work 'which shows signs of having enlarged the mainland by the acquisition of new territory,' why, such works do exist, but are hardly likely to be performed—let alone accepted. Holbrooke and Bowen and Bax are too new for most people.

What is imitative of their contemporaries is more or less admired: what they possess of originality is just what is entirely disliked. So it always has been and always will be. Fifty years ago the English critics uttered the same complaint: then came along Parry, Mackenzie and others, but the critics and the public took to their bosom Arthur Sullivan!

Yours faithfully,

F. CORDER.

OLD CHOIR-BOYS' ASSOCIATIONS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In connection with many of our Cathedrals there is an 'Old Boys' Association.' These Societies are patronised by the Bishop of the Diocese and presided over by the Dean and Chapter and organised by that particular Minister. There is a movement afoot to amalgamate these Societies, and to have a secretary and committee meeting at Canterbury or London, and another at York.

May I suggest a similar movement in connection with our churches, to be presided over by the vicar and churchwardens of the parish and the organist.

If this proposal meets with the approval of the clergy and laymen involved, I should suggest the ultimate affiliation of the 'Church Choir Old Boys' Society' with that of 'Cathedral Old Boys' Association.'

If this scheme could be accomplished, what a harmonious brotherhood would be formed, not only of musicians but of Christian churchmen for the mutual benefit of all concerned.

ERNEST D. PRESTON,

Lincoln Old Boy.

English Church, St. Petersburg.

[Other letters are held over.]

Obituary.

We regret to have to record the following deaths:—

MR. JOHN HENDERSON KENNEDY, who was taken suddenly ill whilst on a journey to Bristol on April 15, and succumbed after a severe operation the next day. He was the youngest son of the late David Kennedy, the well-known Scottish singer. He had successfully practised as a solicitor at Edinburgh, but eventually had turned to the art in which he had been immersed from youth upwards. Here he directed his keen legal, analytical mind on the problems of voice-production, and his only recently published booklet, 'Common-sense and singing,' proved how he had been working on these problems in a far more rational way than had so far been done: and many a young artist has found his teaching indeed practical and to the point. It is to be hoped that his many recent lectures and MSS. will be rendered available, so that the valuable work he had accomplished may not be lost to the public.

MR. H. TROTTER (Henry Trotter), the composer of 'In old Madrid,' 'The deathless army,' 'Asthere,' and 'My old shako,' songs which won and still retain enormous popularity, and others that were scarcely less successful. He was born in London in 1855.

MR. S. W. THOMAS CHATER, professor of voice-production and singing, at the age of eighty-nine.

GUILDHALL SCHOOL OF MUSIC.

A vivacious performance of 'The Gondoliers,' given by students of the Guildhall School on March 29, was the best theatrical work that has been done at that institution in recent years. All the parts were adequately filled; the singing was on a good artistic level, the comedy was refined and pointed, the chorus was notably good in vocal tone, and the orchestral playing was admirable under the direction of Mr. Landon Ronald. The principals were Miss Alice Ennis Smith (Gianetta), Miss Nellie Walker (Tessa), Miss Winnie Browne (Casilda), Miss Aimée Shergold (Duchess), Mr. Carl True (Giuseppe), Mr. Alfred Steed (Marco), Mr. Owen Claydon (Luiz), Mr. Paul McAllister (Duke), and Mr. L. Holloway (Inquisitor).

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MR. W. W. COBBETT ON CHAMBER MUSIC.

A paper on Chamber Music was read by Mr. W. W. Cobbett to the members of the Musical Association at Messrs. Broadwood's Rooms on March 19. Dr. Cummings was in the chair.

Mr. Cobbett opened by stating that the object of his paper was to give his reasons, after a lifetime of experience, for thinking that the private practice of chamber music was so conducive to personal happiness as to be of real interest to the community at large as well as to a small section of it, and to suggest a means for its expansion and development. His definition of chamber music did not apply to the public performance of chamber works in large concert rooms, however distinguished the players. Such conditions made for self-consciousness, less absorption in the music, and a change in the style of execution, adopted consciously or unconsciously to accord with the surroundings. This he preferred to call 'solo chamber music.' He was only concerned with the music of intimacy, the *Hausmusik* of the Germans, the 'music of friends,' as it had been happily styled by Mr. Richard Walthew.

Mr. Cobbett said that if parents and guardians with musically-gifted children to bring up realised that by giving them the opportunity in early youth of acquiring a taste for the practice of concerted music, both vocal and instrumental, in the home, they would afford them at the same time a chance of filling their leisure, during a lifetime, with happiness of a very pure kind. Chamber music might well form part of our nation's life, 'not regarded as life's serious duties are—I do not wish to suggest that musicians should become hedonists—but more highly regarded than games.'

The lecturer then dwelt on the peculiar charm of the string quartet, a charm which, he said, defied analysis. He passed in review some of its factors, and among them the altruism practised by the good quartet player, whereby an ethical element is allied to an art form. He pointed out that violinists of the greatest distinction as soloists have failed to make their mark in quartet playing through introducing too much of the personal element into their leading and keeping the other performers in subjection, whilst the many solo quartets written, notably those by Spohr, have fallen into oblivion.

Chamber music, Mr. Cobbett said, was the true medium for those who wished to live the musical life for its own sake. It was by such music that the sub-conscious or sub-liminal self was constantly awakened into life, and so, in Bergsonian phrase, the area of the garden of the soul was widened. 'In common, I suppose, with every absorbing occupation, the practice of chamber music precludes all suffering from ennui. By its means you can escape from the sullen grey hours which are often the portion of the leisured man.' Mr. Cobbett spoke always of playing, not of listening. One could hear chamber music much better played by artists than by oneself; but listening, he said, was of more limited range than playing, though it provided some exquisite and unforgettable moments. But if listening were permanently enjoyable there would be no inducement to practise an instrument except for a livelihood or the mere love of applause. By nature's law any pleasure derived without personal effort was apt to pall in the end. Playing, of course, involved the practice which is often slightly spoken of as drudgery; but this was a misnomer when the violinist or violoncellist had some object in view such as preparation for chamber performances. Unlike the pianoforte his instrument was not self-sufficing. It was capable of effects which gave it many advantages over the pianoforte; but it was dependent. 'This dependence upon others,' said Mr. Cobbett, 'makes violinists what they are, gregarious animals; which is not a bad thing.'

Mr. Cobbett introduced the subject of intonation by saying that 'in the capacity of all the instruments of the string quartet to play with just intonation lies one of its chief charms. Modern composers, with their increased use of enharmonic modulation, have added to the difficulties of what might be called the technique of the ear, and brought into relief the importance of perfect *justesse*.' He said much on this subject that was interesting, making a reference to the Indian scale upon which Miss Maud MacCarthy (Mrs. Mann) had recently given lectures.

He then passed on to the subject of tone-quality, which, he said, could not be dismissed merely as a matter of sensuousness. 'String tone at its best affords to those who are its bond slaves thrills which are of the nature of mystery, and nowhere in instrumental music is it heard to such advantage as in the string quartet. Think of some of the chords which Beethoven wrote, which seem to lead one to the brink of the infinite. Without the co-operation of string tone they could not be given with the same ravishing effect.'

In dealing with the intellectual interest of quartet music, Mr. Cobbett put in a good word for the musically-uneducated amateur, who was debarred from participating fully in the intellectual enjoyment of chamber works. Such an amateur, he said, 'has frequently an intuitive appreciation of music the excellences of which he may be unable to analyse. He is not less various in his taste and judgment than the professional player, worships the same gods, and is very prone to desperately-exclusive devotion to the classical school.' Mr. Cobbett then spoke at length upon romantic feeling, which he considered as anything but a negligible quantity.

Proceeding, he took the opportunity of recommending writers of string quartets to make their violin parts of equal importance, thus encouraging violinists of equal technical efficiency to play together in the same quartet, to its signal advantage.

So far Mr. Cobbett had taken as his theme the factors which constitute the charm of the string quartet. He then turned to the question: How to widen the area of an art which is said to be declining, or at least not receiving its share in the progress of musical life. The object of efforts in this direction, he said, should be to increase the number of actual players. There was, however, always the difficulty of providing opportunities for the players to come together. Mr. Cobbett then referred to the various clubs devoted to the more or less private cultivation of chamber music: such were the Oxford and Cambridge Musical Club, the Music Makers' Guild, the Strings Clubs (in which, under Miss Gwynne Kimpton's guidance, amateurs and professionals played together), the Hampstead Musical Club, the new Chamber Music Club, the King Cole Club, and the Guild of Home Music.

He suggested, as a means of supporting and centralizing this effort, and in particular for promoting private practice for its own sake, the foundation of an Institute of chamber music. At the present day, in the absence of a benevolent English millionaire willing to rival the work of Beliaeff in Russia, such an Institute would have to be subsidized. Mr. Cobbett said, however, that he did not reject the possibility of finding a benefactor who would do for an Institute of chamber music what John Barber Beaumont did for the People's Palace and Sir Ernest Palmer for the Patron's Fund.

'Elementary consideration,' he said, 'would be the stocking of a library with every worthy work of chamber music, from Bach to Debussy, and the building of a suite of rooms of various dimensions suited for the practice of ensemble music for every conceivable combination. . . . Protean talents would be a *sine quâ non* in the resident professors, for it should be possible for intending performers to drop in at any time and find it always feasible to play chamber music written for one of the many combinations which exist. . . . Ensemble classes under the direction of competent professors would be a feature the advantage of which need not be confined to members of the Institute. Such classes might be self-supporting if the fees were not prohibitive.' Mr. Cobbett proceeded to outline many forms of activity of which the Institute might be the home. It might have attached to it an important Musical Club, unconnected with music practice, on ordinary West-End lines.

'For membership of the Institute proper,' Mr. Cobbett added, 'the rich would no doubt willingly pay subscription fees at a generous rate. But I would have, in this Utopia of mine, every one of the advantages I have foreshadowed extended to those whose means are limited, with a nominal fee, and sometimes without any fee at all; to provide joy for the well-to-do would stimulate no philanthropist!' Here an interesting digression compared the claims of chamber music to be considered aristocratic or democratic, and introduced the name of Thomas Britton and his famous concerts in the small-coals room. Recurring to his Institute, and the tradition of chamber-music cultivation which it might

inaugurate, Mr. Cobbett said, 'The raw material no doubt exists in the classes for string practice to be found attached to County Council and National schools, to the Polytechnic and other institutions, the authorities connected with which would be likely to take much interest in a scheme tending to provide students with an additional incentive to work. The National Union of School Teachers is shortly giving a concert at the Crystal Palace in which 6,000 violinists are to take part—a somewhat startling fact which gives one furiously to think.'

Mr. Cobbett concluded as follows: 'The musical world appears at present to be undecided as to whether chamber music is of universal or merely esoteric interest. This scheme carried out, if only for a single probationary year, would go far to settle the question for many years to come, if not for good. In any event it seems intrinsically sound to contend that what makes for happiness will ultimately prevail, and that viewed only as experimental work it would be of the greatest value to musicians; an interesting chapter in the history of chamber music would be written, and one more link forged in the chain of human strivings towards ideal aims, of which music is the modern expression.'

In the discussion that ensued the chairman, Dr. T. Lea Southgate, Sir F. Bridge, and Dr. Maclean took part.

WESTMINSTER CATHEDRAL.

HOLY WEEK AND EASTER MUSIC, 1912.

Last year the feature of the Holy Week music was the revival of a large quantity of works of the now moribund but once flourishing Spanish School. This year, with one or two exceptions, it was entirely of the English and Italian Schools. Byrd's Masses for four and five voices were given, as were also Tye's 'Missa Euge bone' for six voices, and Tallis's 'Missa Sine titulo' for seven voices. Monday, Tuesday, Wednesday and Thursday being 'de Feria,' the Mass music had to be of ferial proportions, but on each day a single number of the Mass was given to music by English composers, viz., 'Kyrie eleison' from a Mass by Mundy entitled 'Upon the square,' 'Sanctus' from a Mass by Tye entitled 'The Western Wynde,' 'Benedictus' from a Mass by Thomas Shepherd, on the same theme, and 'Agnus Dei' by Thomas Morley. Thomas Tallis was also represented by 'Hosanna Filio David,' 'Plorans ploravit,' two settings of 'Te lucis' and two of 'O Salutaris,' as well as by his five-part 'Lamentations' for Tenebrae; and by an 'Alleluia' on the plain-song of 'Victimæ Paschali.' William Byrd was represented by 'Nunc dimittis' (five voices), 'Ave Regina,' 'Tantum ergo,' 'Civitas sancti tui' (five voices), from which is adapted the well-known English anthem 'Bow Thine ear,' 'Ne irascaris,' from which the English anthem 'O Lord, turn Thy wrath' has been adapted; also by his dramatic Passion music for Good Friday, 'Hæc dies' (six voices), 'Resurrexi et adhuc,' 'In resurrectione' (five voices), and 'Pascha nostrum.' Robert Whyte was represented by his beautiful and pathetic five-part 'Lamentations' for Tenebrae, and by a 'Te lucis' for five voices on the Compline hymn 'Christe qui lux,' the melody of which forms the first bass part. Peter Phillips was represented by 'Ave Regina,' 'Regina coeli,' and 'Alleluia surgens Jesus,' all for five voices. Other interesting items were Mundy's 'Te lucis,' two motets by Thomas Morley—'Domine fac mecum,' and 'Eheu sustulerunt'—a 'Jerusalem' by Thomas Shepherd, and a 'Nunc dimittis' by William Blythman.

The Passions of SS. Matthew, Mark, and Luke, were each sung to music by Soriano. The 'Lamentations' used, other than those of Tallis and Whyte, were those of Palestrina and Allegri. The 'Responsoria' at Tenebrae were, as usual, the settings of Ingegneri and Vittoria. Anerio's 'Christus factus est' was sung at each tenebrae, as was also the 'Miserere' of Allegri. An interesting experiment in modal writing by a modern composer is the 'Missa Jesu Coroan Virginum,' by the Rev. Anthony Pollen. This was given on Easter Tuesday. Palestrina was largely drawn upon for Magnificats and other incidental items, the most interesting perhaps being his 'Stabat Mater' for eight voices; his Magnificat in the third mode, from the 'Gloria Patri' of which is adapted the well-known tune to the hymn, 'The strife is o'er, the battle done,' and his famous 'Impropria.'

A large selection from Di Lasso's 'Penitential Psalms' was sung between the discourses at the 'Three Hours' Service. Dr. Terry, organist of the cathedral, contributed a Benedictus on 'Tonus Regalis' (similar in character to Stainer's well-known 'Miserere,' but with different harmonies) and a setting in the Dorian mode of the alternate verses of 'Vexilla Regis,' sung in procession. Perhaps the most exacting test the choir had to undergo was the singing in procession of Palestrina's elaborately contrapuntal 'Ingrediente Domino' and his 'Sicut cervus desiderat.'

INDIAN MUSIC.

Three highly-interesting lectures were given recently by Miss Maud McCarthy (Mrs. Mann) on Indian music, a subject with which she made expert acquaintance during her recent period of residence in India. She subdivided her topic into Time, Tune and the Religious and Poetical aspects of Indian music. The lecturer herself provided vocal illustrations and accompaniment on the tambura and drum. We take the following from the report published in *The Times*: 'The music of India—and, possibly, of the rest of the East—presents several points of interest to the musician of Europe. He will be attracted first by what is curious in it; and he may, if he pleases, rest content, with Wagner in "Faust," to "contemplate the wisdom of the past and see the splendid thing we've made of it at last." In the process it will come home to him that music is not, as it is sometimes called, a universal language; but that in this case he must just sit down and learn it as he would Urdu or Sanskrit. If he has the luck to hear any of the real thing he will be astonished at the simplicity and the depth of the contour of mere melodic outline and rhythmic pattern. In view of the probability that this music has gone on for as many thousands of years as harmonized music has for centuries, he will dismiss the idea of its being primitive; and the marked homogeneity, in spite of local differences, of these tunes through a population three-quarters of that of Europe will convince him that the system is not haphazard. He will perhaps try to transplant them, but will watch these exotics droop in a foreign atmosphere; or will imprison them between the bars of the staff notation and find that he has acquired a collection of dried flowers. They must be heard in their birthplace; but to hear them truly, even there, demands the ready sympathy and the quick imagination of the people who made them.'

THE 'JENA' SYMPHONY.

This interesting discovery was brought to the test of public performance by Mr. Landon Ronald with the New Symphony Orchestra at Queen's Hall on March 30. The remainder of the programme, which was brilliantly carried out, included Mozart's Concerto in E flat for two pianofortes and orchestra, played by the Misses Satz, and Tchaikovsky's fifth Symphony. In our January issue we gave a summary of the circumstances under which the 'Jena' Symphony was discovered and of the reasons for considering it to be an early work of Beethoven's. The evidence of the music itself is inconclusive, and the following symposium of opinions from the daily Press will show how varied were the impressions it made upon discerning minds:

'A comparison of the "Jena" Symphony with Haydn's "Salomon" Symphony in the same key, C major (1791-92), gives a strong suggestion that the latter was definitely used as a model for the former. That Haydn, having written the "Salomon" Symphony, should write the "Jena" is inconceivable, but that the young Beethoven should set himself to copy the style of a masterpiece as a technical exercise is highly probable.'—*The Times*.

'There is no genuine Beethoven touch to prove beyond question that it was composed by him, but then Beethoven's individuality was slow in development. He was still taking lessons in composition considerably after the date of this supposititious Symphony, and yet that work has every sign of mature musicianship. I do not declare absolutely that the "Jena" Symphony is not Beethoven's work, but in view of the weak circumstantial evidence and of the smooth musicianship I do not believe it can have been written by Beethoven before he left Bonn for Vienna, and it certainly was not composed afterwards.'—*Daily News*.

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'There are technical matters also, not conveniently to be referred to in these columns, that quite definitely discountenance the attachment of Beethoven's name to the work, if periods of development are at all trustworthy considerations. To put the matter frankly, the accepted first Symphony is a very unsatisfactory work; nobody wants to play it, and nobody wants to hear it. The new discovery, played very clearly and appreciatively by Mr. Landon Ronald, is even more unsatisfactory. It is not representative of the best work of a prolific period, and it is not representative of Beethoven in that stage of his career when he began to assume distinction. It has, consequently, not the slightest artistic or historic value.'—*Observer*.

'So far as internal evidence goes, there is nothing in the Symphony to make one discredit its attribution to Beethoven. It is a very charming and accomplished little work, redolent of Haydn and Mozart, and, though containing nothing very original either in ideas or treatment, by no means unworthy of the future composer of the "Eroica." A point that has escaped Dr. Stein, who has written a learned article on the Symphony in a German periodical, is the close resemblance between the theme of the slow movement and that of Cupid's song in Gluck's "Orpheus," an opera which Beethoven probably knew well, since he played for some years in the opera orchestra at Bonn.'—*Graphic*.

'If it is by Beethoven it is probably but a student effort. If it were possible for some irrepressible interviewer to visit him in the Elysian Fields, he would no doubt receive from the irascible master a severe castigation for suggesting that the work was from his pen. The historical evidence is flimsy and the internal evidence slight that Beethoven is the author of it.'—*Sunday Times*.

'There is much less Beethoven in many of the works traceable to him than in the Symphony brought forward by Mr. Landon Ronald on Saturday afternoon . . . who else but Beethoven could have written some of the "working-out" in the first movement, certain chord passages in the Adagio, and the chorale-like episodes in the final Allegro?'—*Evening Standard*.

'It would be futile to argue for or against the authenticity of a work that bears upon it nothing but the purely conventional stamp of the period. Beethoven or not Beethoven, it is very "little" music, and as such it might well have been allowed to languish in merited neglect. The fact that the composer has given no hint as to the existence of the "Jena" Symphony is fair comment upon its claims to notice.'—*Standard*.

'The influence of Mozart and Haydn is apparent throughout, but at the same time Beethovenish touches—early Beethovenish touches—are by no means wanting. There is nothing, it may be, so characteristic as the solo door passage in the slow movement of the Symphony in C hitherto regarded as the first of the immortal Nine, or the Minuet and Trio in the same work; but every movement has its features of interest, and the music as a whole is undeniably beautiful and effective in the style of its day. Altogether therefore there need be no hesitation in accepting the Symphony as a genuine example of the master, even if it is in its way "only a little one."—*Westminster Gazette*.

THE MENDELSSOHN CHOIR OF TORONTO.

(FROM A CORRESPONDENT.)

The Toronto concerts of the Mendelssohn Choir of that city were given, with the usual success, on the evenings of February 5, 6, 7, and 8, with an orchestral concert on the afternoon of the 8th, making a cycle of five concerts in all. The large hall, seating 3,300 people, was filled to its capacity at each performance. Among the many present were choral enthusiasts from as far-distant points as Calgary, Montreal, Ottawa, New York, Chicago, Cleveland, Buffalo, and many other cities of Canada and the neighbouring Republic. The works performed included Wolf-Ferrari's 'La Vita Nuova,' Berlioz's 'Te Deum,' Verdi's 'Manzoni' Requiem, and Grieg's 'At the cloister gate,' besides portions of Bach's B minor Mass, Wagner's 'Meistersinger,' and smaller accompanied and unaccompanied choruses chosen from the works of Lotti, Elgar, Gounod, Bantock, Van der Stucken, Brockway, Von Storch, Bullard and Grieg. On the evening of February 26 the Choir sang in Buffalo, New York, on February 27 and 28

concerts were given in Carnegie Hall, New York City, and on February 29 the organization appeared for the first time in Boston. In all of these concerts the splendid Theodore Thomas Orchestra of Chicago co-operated with the Choir. The reception accorded the Choir in all of its concerts was of the most enthusiastic character.

Mr. Henry E. Krehbiel, the veteran critic of the *New York Tribune*, declared the singing of the Choir to be 'as perfect technically as can well be imagined. The perfection of choral singing on this side of the Atlantic is to be heard from the choristers from Toronto, whom Dr. A. S. Vogt has the honour to conduct.' Similar appreciative and enthusiastic comments on the work of the Choir appeared in all the foremost daily and musical papers of the metropolis and Boston.

THE MARY WAKEFIELD, WESTMORLAND FESTIVAL.

This is a biennial Festival now named after the estimable lady who founded it in 1885 on competitive lines. It was begun in the town of Kendal, and has taken place there on every occasion. Miss Mary Wakefield, to the deep regret of a wide circle of friends, died on September 16, 1910. Although her strong personality was thus removed, the impress she made still remains and the Festival is carried on in her honour with unabated zeal and usefulness. It is divided into two departments of activity, the competitive (regarded as a means to an end) and the presentation in a complete manner of great works of musical art (the end). Each serves the other. It is not too much to say that the scheme is an ideal one, and is one of the finest object-lessons in the value of the competitive-festival movement when inspired by inflexible, high aims. During the existence of the Festival, a countryside where formerly there was very little music going on has been transformed into one of the musical centres of England. This year's event, the twenty-second of the series, occupied four days, April 16 to 19. The first day was occupied with orchestral and other competitive classes, the second day was for the children, and thirteen villages besides four from the town of Kendal sent in choirs. On the 18th, nine adult choirs, and on the 19th seventeen others, sang in competition during the morning, and in the evening combined to give the concerts which are the special feature of the occasion. The competitive work is dealt with in our Supplement, the *Competition Festival Record*. We have to do here only with the concerts. The fact that Sir Henry Wood was conductor, and that the Queen's Hall Orchestra was the instrumental force, warranted the highest efficiency. The choral works had been sectionally rehearsed throughout the winter by Mr. Alfred H. Willink, under Sir Henry's direction. We cannot give a detailed description of the performance of the two long programmes; it must suffice to give the names of the chief works and to say that the performances were splendidly adequate:

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|---|-----------------------------------|-----------|
| Choral Ode | 'Out of the Silence' | Rathbone |
| | (In memory of Miss Wakefield) | |
| Requiem Mass.. .. | 'Death and Transfiguration' | Mozart |
| Symphonic-poem .. | 'Lohengrin's Narration' | Wagner |
| | Mr. Alfred Heather. | |
| Overture | 'Egmont' | Beethoven |
| Isolde's Liebestod .. | 'Tristan and Isolde' | Wagner |
| | Miss Carrie Tubbs. | |
| Lyrische Suite.. .. | (Four Numbers) | Grieg |
| The Captive Queen (Ballade for Chorus and Orchestra) .. | | Sibelius |
| Cantata | 'God's time is the best' | Bach |
| Elsa's Dream | 'Lohengrin' | Wagner |
| | Miss Ada Forrest. | |
| 'The Flower Song' .. | 'Carmen' | Bizet |
| | Mr. John Collett. | |
| 'The Blessed Damozel' (for Female Voices and Orchestra) | | Debussy |
| Symphonic | 'From the New World' | Debnick |
| Sachs's Monologue, 'Was Duftet doch der Flieder' .. | | Wagner |
| | Mr. Frederick Ranalow. | |
| 'Blest Pair of Sirens' | | Parry |

Mr. Rathbone, who is a product of the Festival, he having been a successful competitor as a boy, displays fine taste and breadth in his composition. The words are by Gordon Bottomley. The work was sung on both nights and made a deep impression. The 'Requiem' and the Bach Cantata were finely presented, and the Queen's Hall Orchestra played admirably. The vocal soloists besides those named above were Miss Phyllis Lett and Miss Sibyl Cropper.

THE BERLIN MUSICAL SEASON.

BY OUR OWN CORRESPONDENT.

In passing the recent season in review, we must emphasise those events that give Berlin musical life its distinct physiognomy. The dilettante and the favourite are just as characteristic of London as of Berlin or elsewhere, so that we are spared the trouble of mentioning them. Amongst the men that do count, it is remarkable that during the past few years practically the same names represent Berlin's high-water mark of musical culture—Oskar Fried, Busoni, in theatrical matters Max Reinhardt, Siegmund von Hausegger, Strauss; and now Arnold Schönberg claims attention.

Fried gave his first concert in Memoriam Gustav Mahler. Since Mahler was lost to Europe, and doubly now since his death, it is beginning to dawn upon people that this man was a genius. Like Wagner's, his aspirations are such as will fertilize many generations to come. His second Symphony in C minor, which Fried played on this occasion, is a kind of Hero's Progress. A whole life's struggles, defeats and victories are depicted in it, and at last the trumpets of the Last Judgment are heard, and the work ends with a choral movement after Klopstock's 'Resurrection Ode.' The one composer to whom the gigantic strength and manner of Mahler's expression of the world in music—the infinite delicacy of touch at the other extreme—has a parallel is Beethoven. The latter case was illustrated in the Kindertoten Lieder (wonderfully sung by Messchaert). This is one of Mahler's later works, and it is impossible to give any idea in words of the perfect art with which it is composed. Not a note, not an instrument too many, and the intensity of expression obtained has hardly been surpassed even by Mahler himself.

It was a splendid festival in Mahler's honour, and Fried, who has done so much in Berlin for his friend and master, surpassed himself on this occasion.

The composer Busoni came into his right at another of Fried's concerts. Liszt affords an example of a composer who was also the greatest pianist of his time being refused recognition, and Busoni has met with like injustice. The public, which is indolence itself, applauds the person of the pianist because it is most reachable, and ignoring his musicianship packs his compositions away into the same pigeon-hole. The works chosen on this occasion were the 'Fantasia Contrappuntistica,' the Concerto, and the Berceuse. The idea of the 'Fantasia Contrappuntistica' is a great one. The kernel of the work is Bach's 'Kunst der Fuge,' which he did not live to terminate. In the fragment 'Bach planned four fugues, two of which were left completed, the third only begun.'* Busoni completed this Fugue, and taking the three given themes, along with the principal theme of the 'Kunst der Fuge' and a fifth of his own, built up the astounding contrapuntal climax of the work. The wonderful Chorale and the Variations and Intermezzo which subdivide the work are also by Busoni. Its highest interest however does not lie in the 'completion' of Bach. It is rather that out of this fragment a new and entirely modern work of art has grown. The Concerto is an earlier work, and breathes youth and freshness. It is probably this work in particular that has forced people's attention upon Busoni's compositions, and it is consequently the best known. The movements are worked out with extreme skill, and the choral Finale makes a very effective close. The instrumentation is masterly and the originality in the combination of pianoforte and orchestra is built upon those possibilities of the pianoforte which Busoni himself has developed. In the Berceuse, Busoni's latest work, the composer has attained an ideal directness of expression. Few things in modern music are so poignantly beautiful as the 'Cradle-song' section.

We may also recall here shortly the performances of Gozzi's 'Turandot,' with Busoni's music, at the Deutsches Theatre. Karl Vollmöller had translated the play afresh, and Max Reinhardt was *metteur-en-scène*. The acting was admirable. As to the music, one is surprised that it is not played oftener.

The last concert was made memorable by the production of Delius's 'Paris.' The more one hears of Delius, the

more distinctly the master's hand can be recognised. The great originality and extraordinary subtlety in the 'Stimmung,' which goes hand in hand with his sense of orchestral colour, are things which call for sincere admiration.

Amongst other concerts must be mentioned first of all Busoni's unforgettable six Liszt recitals. Such events do not pass without leaving a trace on the future, and for lukewarm imaginations this celebration must have decisively enhanced Liszt's fame as a composer. Unfortunately I cannot speak of Siegmund von Hausegger's concerts from personal hearing. In one was a splendid performance of Delius's 'Dance Rhapsody,' and if Bruckner's seventh Symphony was so finely given as the fourth last years, it must have greatly widened the circle of this composer's admirers in Berlin, as the seventh is also the maturer and finer work.

Strauss is always merciless to his 'Abonnenten.' In this season he has given three of the giants amongst modern Symphonies with the Royal Orchestra—the 'Domestic,' Mahler's third and Bruckner's ninth, the last named superbly. And in addition a new choral Symphony by Siegmund von Hausegger, of which the best judges spoke in the very highest terms.

The 'Rosenkavalier' is an enormous success; the performance under Mack's direction is always excellent.

MR. COLERIDGE-TAYLOR'S MUSIC TO 'OTHELLO.'

Musicians are much indebted to Sir Herbert Tree for quite a considerable quantity of significant and charming music, resulting from the actor-manager's commissions to composers to write for his sumptuous productions of Shakespearian and romantic plays at His Majesty's Theatre. Prominent among these composers is Mr. Coleridge-Taylor, who provided the incidental music for 'Herod' (1900), 'Ulysses' (1901), 'Nero' (1902) and 'Faust' (1908). To this list is now to be added his score for the production on April 9 at His Majesty's Theatre of Shakespear's 'Othello.' A distinguishing feature of Mr. Coleridge-Taylor's music to all the above-mentioned plays is the melodious character of the principal themes, and this is particularly marked in his latest contribution to the stage. Another peculiarity is that, following Sir Herbert's version of the play, the music accentuates the martial and pathetic elements rather than the sinister and the tragic factors. Thus the prelude is chiefly remarkable for 'pomp and circumstance,' and is so tuneful, well proportioned and cleverly orchestrated that it might be transferred direct to the concert-room with excellent effect. The Entr'acte between the first and second Acts is also of vigorous character. The dance introduced by Sir Herbert in the second Act is illustrated by strong and rhythmic music. Strenuous sentiment marks the opening of the prelude of Act 3, but this is tranquillised by the beautiful melody to which the 'Willow song' is set. The motif associated with Desdemona, one of winsome pathos, provides the chief material for the introduction to the fourth Act, and at the beginning of the third Act is heard a captivating part-song. From the above it will be perceived that there is abundant material for an attractive suite, which should live long after Sir Herbert's production has become historical. It should be added that the music was excellently interpreted, Miss Neilson-Terry's singing of the 'Willow-song' in particular accentuating the affecting character of the final scene.

THE EDWARD MASON CHOIR.

At the concert given by this admirable Choir at the Queen's Hall on March 25, the skilfully-constructed programme consisted entirely of works by living English composers, and, be it noted, was found interesting to a good audience. A novelty was 'Lochinvar' (scene from 'Marmion'), for chorus and orchestra, composed by Haydn Wood. It is a vigorous and lively work, but the intrusiveness of the instrumentation suggested that the composer thinks rather too much in terms of the orchestra. Another first performance was that of 'Sunset at sea,' by Edgar L. Bainton, also for chorus and orchestra. The words are by Reginald R. Buckley, and are very modern in their idiom, at least in so far as they are by no means easy

* For the best account of the concert and the work, see Busoni's Selbstregenzien, in *Pan*, No. 11.

to understand. This difficulty seems to have been shared by the composer, whose cleverness and craftsmanship are, notwithstanding, constantly in evidence. One of the most impressive sections of the programme consisted of three choral and orchestral settings—'Battle Hymn,' 'Hymn to the Unknown God,' 'Funeral Hymn'—from the 'Rig Veda' (first group), by Gustav von Holst. Here the Oriental atmosphere of the music had a novel effect, and much mastery was displayed. Mr. von Holst can command both breadth and beauty. A setting of the well-known folk-song, 'I'm seventeen come Sunday' (to an astonishing, quite uncalculated-for version of the words for a mixed-voice choir to sing), by Mr. Percy A. Grainger and Mr. Cecil Forsyth, was a lively item. Other numbers were a 'Birthday Overture,' by Landon Ronald, 'Sappho' songs, by Bantock, 'Sea-pictures,' by Elgar (both sets sung by Miss Phyllis Lett), the unaccompanied choral setting, 'Go, song of mine,' by Elgar (sung well, not very impressively by the choir), the 'Welsh Rhapsody,' by German, and a chorus, 'For Empire and for King,' by Percy E. Fletcher. The choir is well equipped with good tone. It needs more drill, more compact unity, and a deeper expression if it is to attain to a first-rate standard. It may be hoped that the members of the choir will support Mr. Mason, their able conductor, in his desire to reach a high level of execution. The New Symphony Orchestra, led by Mr. John Saunders, supplied the instrumental parts, and Mr. Herbert Hodge was at the organ.

MR. BALFOUR GARDINER'S CONCERTS.

The second and third of Mr. Balfour Gardiner's concerts presented a varied interest. That given on March 27 was mainly orchestral and provided a first hearing, under Mr. Balfour Gardiner's direction, of a new 'Festal Overture' by Mr. Arnold Bax. Without disparagement to its originality this overture can be said to provoke comparisons. A modern Irish Dvorák might have written it. The spirited subject-matter, constant high pressure of inventive detail and contrast of buoyancy and romantic feeling recall, in the best sense, the great Bohemian at his best. At the same concert Elgar's second Symphony was played under the composer's direction. The performance had considerable finesse and expressiveness, but was more remarkable for its vigour. Mr. Percy Grainger played Tchaikovsky's B flat minor Pianoforte concerto brilliantly. The remainder of the programme consisted of the Polovtsian dances from Borodin's 'Prince Igor.'

The large share taken by the Oriana Madrigal Society in the concert of April 19 lent a distinct character to the concert. Their singing of Benet's 'All creatures now are merry-minded' was the best of a series of dignified interpretations of Elizabethan works, the chief merit of which was that their expressiveness had no jarring note of 'point-making.' The more modern examples in their programme consisted of two Psalms by Grieg with baritone solo (Mr. Ernest Groom), Stanford's 'The Witch' and 'Chillingham,' and Mr. Balfour Gardiner's vigorously-conceived and boldly-harmonized part-song, 'The stage coach,' which received its first performance. The orchestral numbers were a joyous Rhapsody by Mr. Frederic Austin, last heard at a Beecham concert some years ago; Mr. Balfour Gardiner's Promenade success, 'Shepherd Fennel's Dance'; Dr. Vaughan Williams's 'Norfolk' Rhapsodies, Nos. 2 and 3, produced at the Cardiff Festival of 1907; and an interesting but not very important piece for string orchestra by Mr. Percy Grainger entitled 'A Mock Morris.' The older works were well worth the re-hearing. The conductors were Mr. Balfour Gardiner, Mr. Austin and Mr. Grainger.

At both concerts the instrumental body was Mr. Landon Ronald's New Symphony Orchestra.

LONDON CHORAL SOCIETY.

This Society still pursues its self-imposed course with determination, and gives a helping hand to works that need and deserve it. The concert given on April 18 brought to London Dr. David Vaughan Thomas's 'The Bard,' the most advanced work by any Welsh composer, which was produced at the Cardiff Festival in September, 1910. The same concert gave a second hearing to Mr. Balfour Gardiner's 'News from Whydah' and Mr. Arnold Bax's 'Festival' Overture, both of which had

been produced with success at the Balfour Gardiner concerts. Finally Coleridge-Taylor's 'A tale of Old Japan' was performed for the second time by this Society. The soloists of the concert were Miss Leah Felissa, Miss Dilys Jones, Mr. Daniel Beddoe and Mr. David Brazell. Mr. Arthur Fagge conducted, and the accompaniments were played by the New Symphony Orchestra and Mr. C. H. Kemppling (organ).

GOOD FRIDAY CONCERTS.

At the Albert Hall the Royal Choral Society gave their annual performance of 'The Messiah,' under the direction of Sir Frederick Bridge. The occasion was made additionally interesting by the fact that Madame Ruth Vincent was the soprano soloist and that the artistic excellence of her singing secured a signal success. Her colleagues were Madame Kirkby Lunn, Mr. Alfred Heather and Mr. Robert Radford. Mr. H. L. Balfour was the organist.

Excerpts from 'Parsifal' were as usual the centre of interest in the concert given in the afternoon by the Queen's Hall Orchestra, at Queen's Hall, under Sir Henry Wood. Madame Kirkby Lunn gave a notable interpretation of Kundry's 'Herzeleide.' The programme included other Wagner music, a 'Brandenburg' string concerto, and Schubert's 'Unfinished' Symphony. In the evening Madame Clara Butt and Mr. Kennerley Rumford drew a large audience to a sacred ballad concert, in which Miss Sylvia van Dyck, Mr. Gervase Elwes and Mr. Charles Barré (violinist) also took part.

Rossini's 'Stabat Mater' was given in state at the Crystal Palace in the afternoon by the Crystal Palace Choir, the Crystal Palace Military Band, and the London Symphony Orchestra, under the direction of Mr. Walter W. Hedgcock, with Madame Gleeson-White, Madame Ada Crossley, Mr. Ben Davies and Mr. Robert Radford as soloists.

At the Alexandra Palace a Ballad Concert with eleven artists whiled away the afternoon, and in the evening the Alexandra Palace Choral and Orchestral Society, under Mr. Allen Gill, gave an admirable performance of 'The Messiah.' Mr. G. D. Cunningham was at the organ, and the solo parts were taken by Miss Esta d'Arco, Miss Phyllis Lett, Mr. Webster Millar and Mr. Watkin Mills.

London Concerts.

QUEEN'S HALL ORCHESTRA.

Señor Casals made all that is to be made of Dvorák's Violoncello concerto at the Symphony Concert on March 23, and also played the Intermezzo from Lalo's Concerto in G minor. The remainder of a diversified programme consisted of Strauss's 'Don Juan,' Brahms's Variations on a theme by Haydn, Saint-Saëns's Prelude, 'Le Déluge,' Ravel's 'Pavane' and Scheinplug's 'Overture to a Comedy of Shakespeare.'

The annual Endowment Fund Concert took place on April 14, when both Sir Henry Wood and Mr. Mischa Elman gave their services. The violinist played Beethoven's Concerto and introduced to London a work for violin and orchestra by Max Vogrich entitled 'Memento Mori.' It depicts in vivid but not very significant music the thoughts of a dying Trappist monk in his cell. The remainder of the programme consisted of familiar Wagner excerpts.

Dvorák's Symphony in E flat, which has only recently been published, was played by the Royal Artillery Band, under Mr. E. C. Stretton's direction, at Queen's Hall on March 22. It was written in the early 'seventies, and betrays lack of maturity, although the composer's individuality and nationality impart considerable interest to the greater part of it.

The Royal Amateur Orchestral Society added to their most notable achievements an admirable performance of Tchaikovsky's 'Romeo and Juliet' at Queen's Hall on March 22, under the direction of Mr. Arthur W. Payne. Madame Kirkby Lunn and Mlle. Yvonne Astruc (violinist), added by their talent to the enjoyment of a large audience.

At the orchestral concert for young people which was given by Miss Gwynne Kimpton at Steinway Hall on March 23, Mr. Stewart Macpherson took Brahms as his theme for discussion. The 'Academic Festival Overture' and the two Minuets from the *Serenade in D* were performed in illustration under Miss Kimpton's direction, and the programme further included the last two movements of Mendelssohn's 'Scotch' Symphony.

A performance of Mozart's 'Requiem' was the most important item of the concert given on March 25 by the University of London Musical Society. The quartets were admirably sung by the Frau Musika Quartet. The programme also included Elizabethan madrigals, three vocal quartets with pianoforte accompaniment by R. H. Walthew, and Stanford's 'Phaëdrig Crohoore.' Mr. R. H. Walthew conducted.

A cleverly-written light overture, entitled 'Ode to St. Cecilia,' by Mr. R. H. Walthew, was produced under the composer's conductorship by the North London Orchestral Society at Queen's Hall on April 1. The remainder of an enterprising programme, carried out under the direction of the Society's conductor, Mr. Lennox Clayton, included Brahms's C minor Symphony. Mr. Gerald Walenn played Saint-Saëns's B minor Violin concerto. Miss Lilian Stiles-Allen was the vocalist.

The Stock Exchange Orchestral and Choral Society gave their concert at Queen's Hall on April 16, under the direction of Mr. Coleridge-Taylor (orchestral) and Mr. Munro Davison (choral). The most interesting and important feature was an excellent performance of Dvorák's picturesque fourth Symphony. Madame Ruth Vincent was the vocalist of the occasion.

CHAMBER CONCERTS.

The three Misses Eyre played Beethoven's D major Pianoforte trio and sang a number of vocal trios at Æolian Hall on March 21, the occasion being a Broadwood Concert. Mr. Paul Reimers added lieder to the programme.

Glière's picturesque Quartet in G minor was well played by the Wesseley Quartet at Bechstein Hall on March 23. The string players were joined by Mr. E. Howard-Jones in an exhilarating performance of Brahms's F minor Quintet.

Mr. Joseph Holbrooke's concert at Steinway Hall on March 25 was a banquet of wind-instrument music, a form of musical fare of which the appetite soon languishes. However, variety (and at the same time great length) was imparted to the programme by Mr. B. J. Dale's Viola and Pianoforte fantasia, and songs sung by Miss Joan Ashley. Mr. Holbrooke's works were represented by his Miniature Quintet for flute, oboe, clarinet, bassoon and horn, which we described in our issue for April, 1910; his Sextet for the same instruments with pianoforte; an Adagio and Rondo for clarinet and pianoforte; and a Nocturne, 'Fairyland,' for viola, clarinet and pianoforte. The length of the list leaves no space for criticism, except to say that Mr. Holbrooke's music was never unoriginal or dull. The concert came to an end with a *Serenade* by Jadassohn for ten wind instruments.

At the 'Twelve o'Clock' concert given at Æolian Hall on March 28, Mr. A. E. Sammons and Mr. T. W. Petre, accompanied by eight string players from the Beecham Symphony Orchestra, directed by Mr. Thomas Beecham, played Bach's double Concerto for two violins.

The Parisian Quartet were heard at Bechstein Hall on March 29, under the auspices of the Société des Concerts Français, and gave highly-refined readings of César Franck's Quartet and one by J. B. Ganaye. The vocal programme given by Mlle. Germaine Sanderson de Crowe consisted of an interesting selection of songs by Chausson and Alexis de Castillon, both pupils of Franck.

PIANOFORTE RECITALS.

Mr. David Levine, who gave his first recital at Æolian Hall on March 20, should do good work in the future. Acquaintance was renewed with the known capabilities of

Miss Winifred Christie (Bechstein Hall) on March 21, Miss Susanne Morvay (Æolian Hall) on March 26, Mr. Herbert Fryer (Æolian Hall) on March 28, Mr. Norman Wilks (Bechstein Hall) and Mr. Alexander Roab (Æolian Hall) on March 30. Music for two pianofortes was played by the Misses Sütro at Steinway Hall on March 29.

Four of M. Godowsky's pupils at the Vienna Imperial Academy—Miss Becky Davison, Miss Antonie Geiger, Mr. Theo Henrion, and M. Jaques Rischensky—played concertos at Queen's Hall on March 25, accompanied by the Queen's Hall Orchestra, under Mr. Percy Pitt's guidance.

Herr Max Pauer, a pianist of outstanding capacity, gave recitals at Bechstein Hall on April 13 and 20.

Miss Winifred Purnell, a young pianist from Australia, showed high ability at Bechstein Hall on April 16.

VOCAL RECITALS.

The recital of German and French songs given by Madame Julia Culp at Bechstein Hall on March 25 gave one of the opportunities we too rarely get in London of enjoying the unsurpassed beauty and significance of her lieder singing.

Mr. Albert Dudley, a young baritone, made a successful début at the house of Mrs. Rivière, Portland Place, on March 26.

Recitals were given by Miss Victoria Millbank at Steinway Hall and Mr. Gordon Granville at Æolian Hall on March 26, and by Miss Gertrude Lonsdale at Æolian Hall on March 27.

Mr. Theodore Byard gave a characteristically varied and interesting recital at Bechstein Hall on March 28.

An interesting first appearance was that of Miss Daker-Fletcher at Bechstein Hall on April 15. She sang with refinement and versatility.

OTHER RECITALS AND CONCERTS.

The ninth and tenth Classical concerts, which were given at Bechstein Hall on March 20 and 27, were again made memorable by the violoncello playing of Señor Casals, who played Beethoven's F major Sonata and Bach's Suite No. 4 in E flat, with the full eloquence of his tone and all the *finesse* of a violinist. He seems not to be subject to moods of varying vitality, as his playing always fulfils the ideal of expressiveness and technical completeness. His colleagues at these two concerts were Miss Elly Ney and Mr. Donald Francis Tovey (pianists).

Mr. Franz von Vecsey's virtuosity triumphed over the difficulties of Sibelius's D minor Violin concerto at Bechstein Hall on March 21, and he gave an exhilarating interpretation, assisted at the pianoforte by Mr. Richard Epstein.

Miss Winifred Smith (violinist) and Mr. Charlesworth Fawcett (clarinetist) assisted Miss Mathilde Verne to carry out an interesting programme at the 'Twelve o'Clock' concert given on March 21.

Mr. Alfred Hobday (viola) and Mrs. Hobday (pianist) played the chief part in a pleasant concert given at the Broadwood Rooms on March 22. The programme included a Sonata by Milandre for *viola d'amour*.

Herr Ferencz Hegedus, who had not been heard in London for three years, gave an interesting violin recital at Bechstein Hall on March 22.

Mr. Percy Grainger and Dr. Henschel displayed their striking individuality at a Broadwood Concert given at Æolian Hall on March 28.

A concert of her own compositions given by Miss E. A. Chamberlayne at Æolian Hall on March 29 revealed the ease and refinement, rather than the inspiration or technical merit, of her style.

Mr. Fraser Gange (vocalist) and Don Luiz Figueras (violoncellist) gave an attractive joint recital at Steinway Hall on April 2.

At Æolian Hall, on April 16, Señor José Gómez (violinist) and Mr. Lorne Wallet (vocalist) were heard in an exacting programme.

I will sing of Thy power, O God.

FULL ANTHEM FOR FESTIVAL OR GENERAL USE.

Psalms lix. 16, 17; cxlv. 2.

Composed by OLIVER KING.

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Allegro con brio.

SOPRANO. *f* I . . will sing, will sing of Thy power, O God, and will

ALTO. *f* I . . will sing, will sing of Thy power, O God, and will

TENOR. *f* I . . will sing of Thy power, O God, and will

BASS. *f* I will sing of Thy power, O God, and will

Allegro con brio. ♩ = 144.

f *Gt. to Prin.*

Ped. 16 ft.

ff praise Thy mer-cy be-times in the morn-ing. Ev-'ry day will I give thanks un-to

ff praise Thy mer-cy be-times in the morn-ing. Ev-'ry day will I give thanks un-to

ff praise Thy mer-cy be-times in the morn-ing. Ev-'ry day will I give thanks un-to

ff praise Thy mer-cy be-times in the morn-ing. Ev-'ry day will I give thanks un-to

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Thee, and praise Thy ho - ly Name, Thy ho - ly Name .. for ev - er and

ev - er. For Thou . . . hast been my .. de - fence . . . and

er. My de - fence . . . and

Harmonic Flute 8 ft.

ref - uge,

ref - uge, Thou hast been . . my de - fence . . and . .

For Thou . . . hast been . . my de - fence . . and . .

ref - uge,

ref - uge, Thou hast been . . my de - fence . . and . .

For Thou . . . hast been . . my de - fence . . and . .

Musical score for the hymn "I Will Sing of Thy Power, O God." The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are:

ref - uge, My de - fence in the day of my
 for Thou hast been my de - fence and
 trou - ble, for Thou hast been my de -
 ref - uge in the day, the day of my
 ref - uge in the day, the day of my
 - fence and ref - uge in the day of my

The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand, often using chords and arpeggios. Dynamics include *mf* (mezzo-forte).

trou - ble, I . . will sing, will sing of Thy power, O God, and will praise Thy mer - cy be -

trou - ble, I will sing, will sing of Thy power, O God, and will praise Thy mer - cy be -

trou - ble, I . . will sing, will sing of Thy power, O God, and will praise Thy mer - cy be -

trou - ble, I will sing, will sing of Thy power, O God, and will praise Thy mer - cy be -

Gt.

- times in the morning, for Thou hast been my de - fence and ref - uge, I will sing of Thy

- times in the morning, for Thou hast been my de - fence and ref - uge, I . . will sing, will

- times in the morning, for Thou hast been my de - fence and ref - uge, I will sing, will

- times in the morning, for Thou hast been my de - fence and ref - uge, I . . will sing, will

power I will sing of Thy power, . . . for Thou . . hast

sing of Thy power, . . . I will sing, will sing of Thy power, for Thou hast

sing of the power, . . I . . . will sing of Thy power, for Thou hast . .

sing of Thy power, . . I will sing, will sing of Thy power, for Thou hast

been my de-fence and ref-uge in the day of my

trou-ble. Un-to Thee, O my strength, will I sing, un-to

Thee, O my strength, will I sing, for Thou, O God, art my

mer - ci - ful God, un - to Thee, O my strength, will I sing, un-to

Thee, O my strength, will I sing, for Thou, O God, art my

ref - uge, Thou art my ref - uge, Thou . . .

accel.

Più mosso.

... art my ref - uge, and my mer - ci - ful God.

art... my ref - uge, and my mer - ci - ful God.

art... my ref - uge, and my mer - ci - ful God.

art my ref - uge, and my mer - ci - ful God. A

Più mosso.

Full Organ.

A - - - - - men, A - - - - -

A - - - - - men, A - - - - -

A - - - - - men, A - - - - -

- men, A - - - - - men, A - - - - -

L. H.

men.

men.

men.

men.

Suo. Gt.

Suburban Concerts.

The complete Trilogy of Coleridge-Taylor's 'Scenes from the song of Hiawatha' was performed on March 21, at the Baths, by the Barking Choral Society, under the direction of Mr. Stanley C. Attwood. The choir and orchestra of 120 fulfilled their task with highly creditable efficiency and expressive meaning. Solo parts were undertaken by Miss Edith Hays, Mr. A. Webster and Mr. D. S. Richards.

The concert given by the Dulwich Philharmonic Society at the Crystal Palace on March 23 was of exceptional interest. The chief work performed was Dvorák's 'Stabat Mater,' which the choir sang with an easy precision that indicated the efficiency of their training at the hands of Mr. Julius Harrison. The male and female sections of the choir were heard separately in Elgar's 'Songs from the Greek Anthology' for men's voices, and Mr. Harrison's 'Rosalys' for soprano ladies' voices and orchestra. This work, which was performed for the first time, is an expressive musical interpretation of a somewhat fantastic sentiment expressed in verse by Mr. Gerald Cumberland, and is remarkable for masterly orchestral coloration. The soloists of the concert were Miss Clara Butterworth, Miss Amy Bosworth, Mr. Harold Wilde and Mr. Robert Chignell.

An exacting, varied, and highly agreeable choral programme was chosen for the concert given by the South London Institute of Music at Surrey Masonic Hall on March 25. It consisted of Coleridge-Taylor's 'A tale of Old Japan,' Stanford's 'The Revenge,' and Mendelssohn's 'Walpurgis Night,' which the choir sang with spirited expression and consistently good tone, under the able direction of Mr. L. C. Venables. The solo parts were taken by Miss Maude Wilby, Miss Marion Battishill, Mr. Ben Morgan and Mr. Graham Smart. The orchestra, besides playing accompaniments, contributed three numbers from Moszkowski's suite 'From foreign parts.'

The Great Western Railway Musical Society brought their season to a close with an admirable performance of Coleridge-Taylor's 'A tale of Old Japan' and a selection of orchestral and vocal music on March 26, at Paddington Station, under the able direction of Mr. Henry A. Hughes. The solos were sung by Miss Dorothy Cook-Smith, Miss Ethel Archer, Mr. Philip Ritte, and Mr. Joseph E. Farrington. Mr. Reginald Hughes was the pianist.

Notable performances of Brahms's 'German Requiem' and 'Tragic' Overture, and Mendelssohn's 'Hymn of Praise,' were given by the Ealing Choral and Orchestral Society on March 27, under the able direction of Mr. Albert Thompson. The solo parts were taken by Miss Carrie Tubbs, Miss M. Allwright, Mr. Frank Mullings and Mr. Constantine Morris, and the organist was Mr. H. Goss Custard.

The Chiswick and Gunnersbury Philharmonic Society gave a highly-effective performance of Gounod's 'The Redemption' on March 29 at Chiswick Town Hall. The choir numbered upwards of 150 voices and sang with great expression and good volume of tone. The clear enunciation of this choir has often been strongly commended, and in this performance it was again apparent. The orchestra, always a complete one for this Society's concerts, was specially increased to sixty-five performers. The conductor was Mr. David M. Davis, to whom the great success achieved is primarily due. The soloists were Miss Mary Fielding, Miss Daisy Collins, Mr. Ager Grover, Miss Nellie Cooper, and Messrs. Jackson Potter and Henry Piggott. Mr. A. J. Piper was the organist.

The Golders Green Garden Suburb Orchestral Society gave the second concert of the season at the Institute on April 13. A large audience assembled to hear a somewhat ambitious programme, to which the orchestra, under the conductorship of Mr. Edric Greiffenhagen, did considerable justice. It included Weber's Overture to 'Freischütz,' Beethoven's Symphony No. 1, and Mendelssohn's G minor Pianoforte concerto, the solo part of which was played by Miss Ivy Parkin. Songs were contributed by Miss Evelyn King.

The tenth musical festival of the Hackney and Finsbury Evening Schools Choral Union, which took place at the Alexandra Palace on March 30, under Mr. Allen Gill's direction, is reported in the *School Music Review* for May.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The season of the Philharmonic Society ended on March 22 with a miscellaneous programme, the first half of which was entirely occupied by the Finale of the first Act of Wagner's 'Parsifal.' The solo parts were sung by Mr. Daniel Beddoe and Mr. Thorpe Bates, with whom was associated Mr. J. Frankland (a member of the Society). The choir performed their difficult part with much ability and steadiness.

The second half was filled by songs by the artists named and Miss Raymonde Amy, and the orchestra gained credit for several items. The concert concluded with excerpts from 'Tannhäuser.'

After the concert a most remarkable and entirely spontaneous outburst of feeling was shown by the choir and orchestra by way of farewell to their conductor, Dr. F. Koeller, who has brought the Society to its present state by the patient and skilful training of twenty-five years. The best wishes of the Society and all his friends accompany Dr. Koeller to Australia, where he intends to make his future home.

BIRMINGHAM.

The local musical season is nearly ended, and already steps are taken towards securing sufficient choral rehearsals in connection with the Triennial Musical Festival to be held on October 1, 2, 3 and 4, the first rehearsal having taken place at the Midland Institute on April 15. There will be in all sixty-six rehearsals, the chorus-master being Mr. R. H. Wilson, of Manchester, and the choral steward Mr. E. P. Beale, in place of Mr. H. A. Wiggin.

The newly-formed Birmingham Madrigal Singers held their first concert at Queen's College on March 26, under the direction of Miss Winifred Kingsford, the Society's trainer and conductor, assisted by the clever pianist Miss Kathleen Bruckshaw. The choir numbers at present thirty-seven mixed voices of an exceptionally fine timbre, and in due time their number will undoubtedly be augmented. The selection of madrigals and part-songs submitted to the large audience present covered a wide range, including examples from Orlando Gibbons, Palestrina, Schumann, Elgar, Bantock, Jensen, Wareing, Coleridge-Taylor, Cliffe and Forrester, and a melody by G. Hookham, arranged as a part-song by Miss Kingsford. The singing denoted careful training, sense of rhythm, and artistic gradation of light and shade.

The Birmingham Festival Choral Society's last concert of the current series was given in the Town Hall on March 28, under Dr. Sinclair's excellent conductorship, the work chosen for performance being Mendelssohn's 'Elijah,' last performed by this Society in October, 1905. The hall was crowded to overflowing, and those present were rewarded by hearing a performance on lines of Festival grandeur, the singing of the choir being quite remarkable in perfect ensemble, tone-power and declamatory nuances. The principals, Mesdames Mary Conly and Ada Crossley, and Messrs. John Adams and Thorpe Bates, did their share of the work admirably, evidently being inspired by the singing of the chorists. The part of the Youth was allotted to Master B. A. Watt, and the organ part to Mr. C. W. Perkins.

The Free Church Musicians' Union inaugurated their annual meetings on April 9 by holding a reception at the V.M.C.A. building. The visitors, who came from all parts of the country, were welcomed to Birmingham by a deputation of Free Church ministers and local musicians. Mr. J. Marriott, President of the Birmingham and District Evangelical Free Church Council, said, in the name of the Free Churches of Birmingham, representing 144 congregations, how pleased they were to welcome the Conference. Dr. Henry Coward, of Sheffield, President of the Union, recalled with pleasure his previous visits to this city as music critic and conductor, and expressed his hope that the Conference would have beneficial results.

The customary Good Friday Concert was again provided by the Midland Musical Society on April 5, the Town Hall

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being crowded to its utmost seating capacity. Mr. A. J. Cotton, the conductor, for once discarded Goanod's 'Redemption,' which has been given almost every year since the oratorio was first heard at the Birmingham Festival of 1882, and in its place came Brahms's 'Requiem' and Bach's church cantata, 'Sleepers, wake,' in addition to Elgar's melodious instrumental interlude, 'Sursum Corda,' finely played by the orchestra. In spite of the ambitious nature of this effort on the part of an amateur Society, the performance far exceeded one's expectation—indeed, Mr. Cotton and his rank and file never did better work. Mr. C. W. Perkins was the organist.

Mr. Thomas Facer, the founder, trainer and conductor of the Birmingham Choral Union, who retires after twenty-five years' service, was entertained at dinner by the committee and his colleagues on March 30. His successor, Mr. Richard Wassall, was one of the invited guests, and the chair was occupied by the president, Mr. P. H. Deacon.

BOURNEMOUTH.

Mr. Dan Godfrey has seen to it that the interest of the current musical season shall be sustained to the finish, and in illustration of this it is sufficient merely to glance at the programmes of the recent Symphony concerts. A notable date, for instance, was March 21, when Mr. Granville Bantock conducted performances of two of his compositions, the lovely 'Dante and Beatrice' tone-poem exceeding all anticipations. Then we have had Symphonies by Goldmark (in E flat), Brahms (in C minor), Tchaikovsky (the 'Pathetic'), Elgar (No. 2), and that ascribed to Beethoven and entitled the 'Jena.' Among the soloists brought to our notice, with the works they played, have been Miss Lena Kontorwitch (Mendelssohn's Violin concerto), Miss Phyllis Emanuel (Saint-Saëns's Pianoforte concerto in C minor), Miss Grace Triggs (Violin concerto by D'Ambrosio), Miss Marie Novello (Liszt's 'Hungarian Fantasia' for pianoforte and orchestra), and Mr. Arnold Trowell (Violoncello concerto in A minor by Saint-Saëns). Excellent performances of the following interesting compositions must not be overlooked: Weber's 'Oberon' Overture, 'Three Celtic Dances,' by Edgar Bainton (conducted by the composer), Morcean Symphonique, from César Franck's 'Redemption,' Prelude and Angel's Farewell ('The dream of Gerontius') by Elgar, Glazounow's 'Chopiniana' Suite, and Goldmark's 'Sakuntala' Overture.

Other events at the Winter Gardens have included the fulfilling of engagements by Godowsky, Pablo Casals (orchestral concert), Miss Marie Hall (orchestral concert), and Madame Alice Esty. Nor must reference be omitted of the well-earned Benefit Concerts of the Municipal Orchestra, on March 30, which brought welcome visitors in the persons of Miss Esta D'Arco, Mr. Philip Simmons, and Mr. Peter Dawson.

The Poole and Parkstone Philharmonic Society gave a performance of Handel's 'Messiah' on March 27 at the Gymnasium, the soloists being Madame Hilda Sands, Miss Hazel Gray, Mr. George Sands, and Mr. A. R. Mutter. Mr. A. E. Wilshire is the Society's conductor.

A development in the policy of the management of the Westover Palace, primarily a skating rink, was the important concert given on April 13. The chief attraction was the appearance of Miss Felice Lyne and Mr. Orville Harrold, and if the vocalism of the former was not quite so electrifying as the London critics would have us believe, the balance was more than restored by the phenomenal singing of Mr. Harrold. A word of praise must be bestowed on Mr. Adolph Mann's solo-playing and accompanying.

BRISTOL.

The most recently formed musical association in Bristol, the Cecilia Choral Society, gave their first concert at the Victoria Rooms on March 23, when there was a large attendance. This new Society is composed of employees of Messrs. J. S. Fry & Sons, Ltd., who rehearsed under the direction of Mr. Charles Read, conductor of the West Bristol Choral Society, and a member of the firm's staff. Band and choir numbered 200. Appropriately the preliminary work performed was 'St. Cecilia,' by Benedict, the second part of

the concert being devoted to Hamish MacCunn's 'Lay of the last Minstrel.' The principal vocalists were Madame Alice Boaden, Miss Marion Neale, Mr. R. Hoare Byers, and Mr. Graham Smart. The performance was highly creditable, and the audience gave frequent tokens of gratification.

On March 30, the second concert of the season given by the Bristol Musical Society was held at the Victoria Rooms, and there was a performance of Sullivan's 'The Golden Legend.' The musical forces numbered 300, Mr. Hubert W. Hunt (organist of Bristol Cathedral) being at the organ, and Mr. F. S. Gardner heading the principal violins. The soloists were Miss Winifred Thomas, Miss Joan Ashley, Mr. Alexander Webster, Mr. Charles Tree and Mr. James York. Mr. C. W. Stear conducted with his accustomed judgment, and the manner in which the work was presented reflected credit upon all concerned. A miscellaneous selection followed.

The Bristol Branch of the Amalgamated Society of Railway Servants gave their annual concert at Colston Hall on April 5, and there was a crowded audience. The Bristol and Clifton Orchestral Society played agreeably, the leader being Mr. Charles Lovell and the conductor Mr. Edward Pavey, whose daughter, Miss Nellie Pavey, was solo violin-cellist in a concerto by Goltermann. Miss Carrie Lanceley, Miss Lucy Nuttall, and Mr. Anderson Nicol were the vocalists, and Miss Daisy Randall was the accompanist. That the concert afforded gratification was evinced by the enthusiastic manner in which most of the pieces were received.

On April 17 the West Bristol Choral Society performed 'Judas Maccabæus' at the Victoria Rooms, band and choir numbering 150. Mr. Charles Read was the conductor. The principal vocalists were Madame Alice Boaden, Miss Marion Neale, Mr. D. Appleyard (Wells Cathedral), and Mr. Herbert Tracey. A creditable performance was given, and considering the comparatively limited number of singers, the choruses were effective.

The series of four chamber concerts organized by Mr. Hubert Hunt and given by him during the past season at Victoria Rooms, Clifton, has been a consistent artistic success and has moreover paid its way. The regular performers were Mr. Hunt and Miss K. Tudor Pole (violin), Miss Gladys Home (viola), and Mr. Roger Bucknall, replaced during indisposition by Mr. Percy Lewis (violoncello). They were joined from time to time by pianists. The programmes, which were almost entirely classical, were of unbroken merit. Mr. Hunt deserves congratulation upon the gratifying result of his venture.

DEVON AND CORNWALL.

THE THREE TOWNS.

Chief among musical commemorations and celebrations of Good Friday and Easter were two performances of 'The Redemption' on March 30 by the Guildhall Choir, with orchestra conducted by Mr. H. Moreton, borough organist. The chorus-singing was artistic and technically good. The principals were the Misses Emily Breare and Emily Sutton, and Messrs. Hughes Macklin, Graham Smart and Bridge Peters. Mr. Maurice Alexander led a good band.

Members of the Western Amateur Operatic Society gave a miscellaneous concert from their repertoire at Plymouth on March 25, Mr. E. Astbury conducting. On April 3 'The Hymn of Praise' was excellently sung by an augmented choir with band in Ebenezer Wesleyan Church, under the direction of Mr. David Parkes, good performances being given also of 'God is a Spirit' (Bennett) and Beethoven's 'Hallelujah' Chorus. Parry's 'Blest Pair of Sirens,' Mendelssohn's 'Hear my prayer,' and 'Come, let us sing' were given with artistic success on April 17 by the choir of Mutley Baptist Church, Mr. Harold Lake conducting the choir and a small band. The principals were Madame Lillian Langdon and Mr. Aldrovand Maynard. The cantata, 'Sir Francis Drake,' was given by St. Gabriel's Junior Choir on April 17, with Mr. L. A. Dobson as accompanist.

The penultimate concert of the present series of Mr. J. W. Newton's Symphony Concerts on April 11, at Stonehouse, was the occasion of a pleasurable performance of Schumann's first Symphony, Op. 38, and of a fine interpretation of the

Böellmann 'Variations Symphoniques' for violoncello and orchestra, with Mr. C. G. Pike as soloist. Beethoven's overture, 'King Stephen,' and some Massenet music were included.

OTHER DEVONSHIRE TOWNS.

The South-Western section of the Incorporated Society of Musicians' meeting at Tavistock on March 30, under the chairmanship of Mr. W. Clotworthy, discussed methods for increasing the interest of the sectional meetings.

On April 10 Ermington Church choir sang the cantata 'The Village Blacksmith' (Moyse), and Chagford Musical Society, on the same date, gave good performances of 'Hiawatha's Wedding-feast' and Mendelssohn's 'Walpurgis Night,' conducted by Mr. R. Percy Collings. Mr. F. J. Pinn, conductor of the Exeter Male-Voice Choir, realised some good results of his training at the annual concert on April 11, when a varied programme of pieces by Goss, Sullivan, Cruickshank, Girschner, Bridge, Mackenzie, Lloyd and Cooke was crowned by a good performance of Mendelssohn's 'Festgesang.' Dr. H. J. Edwards, conductor of the Barnstaple Musical Society, received honour on April 15 by a second performance (the former was in 1886) of his oratorio 'The Ascension,' when choir and band evidenced their high regard for the work and its composer by giving of their very best. The Misses Christine Bywater and May Peters, and Messrs. H. Turnpenney and J. M. Northcote were the principals, and Mr. P. Parish led the band. 'Melusine,' MacCunn's delightful cantata, was creditably performed on April 16 by the Plympton Choral Society, conducted by Mr. David Parkes. On the same date Ilfracombe Choral Society made a new start after several years' suspension, and gave a good performance of Gade's 'Psyche,' under the baton of Mr. A. W. S. Salter, the soloists being Miss Copner, Mrs. Dew, Mr. J. M. Northcote, Mr. C. G. Pike (violin-cello), and Miss Hilda Pugsley (leader of the band). April 17 was a big day for the Exeter Oratorio Society, with which is incorporated the Western Counties Musical Association. The works comprising the Festival were Hamish MacCunn's 'Lord Ullin's Daughter' and overture 'The Land of the mountain and the flood,' Smart's 'The Bride of Dunkerron,' and Haydn's 'The Creation.' The first three works were conducted by Dr. D. J. Wood, and the oratorio in the evening by Dr. H. J. Edwards. The work of both conductors was honorary. Mr. Allan Allen has trained the choir as hon. chorus-master. Band and singers numbered 350, and the choir showed advance in refinement, as well as volume of tone and general intelligence, though in attack and enunciation they were somewhat deficient. The principals were Miss Doris Carter and Messrs. H. Turnpenney and W. Douthitt.

At their eighteenth concert on April 11, at Torquay, the Haydn String Quartet played Mendelssohn's Quartet in E flat (Op. 12) and Mozart's in G, No. 14. Miss Vera Watkins gave a vocal recital at Exeter on April 12; and on April 19 Miss Morwenna Trefusis, at her pianoforte recital in the same city, gave further evidence of her artistic qualities and technical attainments.

St. Mary's Church organ was re-opened after reconstruction and enlargement by Hele & Co. with two organ recitals by Mr. H. Moreton (Plymouth). Miscellaneous events have included a concert at Elburton on March 23, when quartets were sung by the Misses Moore and Shillabeer and Messrs. Lawry and Read; and a concert in aid of the Royal National Lifeboat Institution, at Torquay, arranged by Miss Middleton on April 10.

A new fantastic opera by Mr. de Blois Rowe was produced at Tavistock on April 10 and 11. The name of the piece, 'Dido,' is that of the heroine of a slight libretto written by D. G. Arkell and De Blois Rowe. The opera needs revision, especially as regards the orchestration. The subject matter of the music is too good to be lost, and it is cleverly worked and treated, and many ingenious effects are suggested. The operetta 'The Court Card' was creditably given at Broadhempston on April 11 by the junior choir.

CORNWALL.

Camborne Methodist Church choir sang 'Saviour of Men' on March 24, conducted by Mr. W. Clemo. The Lington Choral Society gave good performances on March 27 of Schubert's 'Song of Miriam' and Bach's

'God so loved the world,' the ladies also singing Max Bruch's 'Die flucht nach Egypten' with Miss Margaret Layton as soloist. Mr. Wilfrid Layton conducted, and an efficient orchestra participated; Beethoven's 'Prometheus' overture was also in the programme. On April 7, Gunnislake Male-Voice Choir were conducted in the singing of several choruses by Rev. W. Bickford, and on the same date Ferris Tozer's 'The Way of the Cross' was sung by Kenwyn Church Choir, under Mr. A. W. Gill; and 'The Elder Brother' was sung at Rosendian, Miss Annie James being at the organ. Mullion Choral Society sang miscellaneous pieces on April 8, under the direction of Mrs. Odgers and Miss M. Davies. Marazion Ladies' Choir, at their annual concert on April 10, sang Smart's 'King René's daughter,' and concerted numbers, Mr. A. H. Thorne conducting.

DUBLIN.

On March 21 a performance was given of 'The Messiah' by the Philharmonic Society, under Dr. Charles Marchant. The soloists were Miss Agnes Treacy, Miss Alicia Keogh, Mr. Robert Harrison and Mr. Percy Whitehead.

The Dowse Quartet, consisting of the Misses Marie, Bertha, Hilda, and Lilian Dowse, gave a recital on March 22 in the Aberdeen Hall. The programme included quartets by Mozart and Beethoven, and Saint-Saëns's Sextet with pianoforte and double-bass, in which the string quartet were joined by Miss Annie Lord and Miss Lily Simpson. Mr. W. Egbert Trimble, a Feis Ceoil gold medallist, was the vocalist, and Miss Madeleine Moore the accompanist.

On April 1 the Dublin Orchestral Society gave an evening concert in the Gaity Theatre. The programme, conducted by Dr. Esposito, consisted of Wagner's 'Faust' Overture and 'Tristan' Vorspiel, Beethoven's C minor Symphony, Elgar's funeral march, 'Grania and Diarmid,' and Dukas's 'L'apprenti sorcier.' Their Excellencies The Lord Lieutenant of Ireland and the Countess of Aberdeen were present.

On April 2 the Dublin Oratorio Society, under Mr. Vincent O'Brien, gave a performance of 'The dream of Gerontius' at the Theatre Royal. The soloists were Miss Alice Lakin, Mr. Hay and Mr. Wilfrid Douthitt. Much regret was expressed at the absence through indisposition of Mr. Gervase Elwes.

The usual performances of Bach's 'Passion' were given in St. Patrick's Cathedral on the first four evenings of Holy Week, Mr. Walter Bapty once again taking the tenor solos.

On April 17, Mr. Percy Whitehead gave a song recital at the Aberdeen Hall. His programme included songs by Brahms, Schumann, Stanford, Vaughan-Williams, and traditional airs arranged by Somerville, Hamilton Harty and Herbert Hughes. Mr. Whitehead was assisted by Mr. Sydney Rosenbloom (solo pianist) and Mr. C. W. Wilson (accompanist).

EDINBURGH.

Miss Jessie Davidson, a promising young pianist, who is a pupil of Madame Carreño, assisted by Miss Agnes Copeland (violinist) and Miss Edith Leitch (contralto), gave a well-attended concert in the Oak Hall on March 21.

The third concert of the Amateur Orchestral Society's present series was held in the Music Hall on March 25. Under Mr. T. H. Collinson's able direction praiseworthy performances were given of Mendelssohn's 'Melusina' Overture, Haydn's 'Oxford' Symphony, and pieces by Elgar, Thomé, Moszkowski, Dvůřák, and Rossini. The soloist was Miss Wilfreda Jamieson. The first concert of Mr. Little's choir took place on March 25; the programme included madrigals and part-songs.

In conjunction with the St. George Orchestra the Western Choral Society, conducted by Mr. W. B. Moonie, gave its eleventh annual concert in the Music Hall on March 27. Goring Thomas's 'The sun worshippers' and MacCunn's 'The wreck of the Hesperus,' were the works performed, and in these the choir gave evidence of careful training. Miss Marie Thomson and Mr. W. H. Oldham were the soloists. Mr. Paterson Lamb was the accompanist.

The pupils of the advanced class of the Choral Union gave their twenty-third annual concert to a crowded audience in

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the Music Hall on April 7. The concerted numbers, which were tunelessly and tastefully sung, comprised selections from 'The Messiah,' the Bridal chorus from Cowen's 'The rose maiden,' and miscellaneous items. Songs were contributed by Misses Lizzie Morham, Grace Valentine, Mary Fraser and Bessie McLennan; and by Messrs. George Barclay, W. L. Kenton and Master Simon Cockburn. Mr. C. H. F. O'Brien at the pianoforte, and Mr. Gavin Godfrey at the organ, provided the accompaniments. During an interval in the programme Mr. James Dowie, the conductor—who, after a service of thirty years as teacher of theory to the music classes of the Edinburgh Royal Choral Union, has intimated his resignation—was presented on behalf of the Choral Union with a handsome illuminated address, in which the directors expressed their great appreciation of the services of the recipient and the appreciation of the many thousands of pupils who had enjoyed his tuition. Professor Niecks made the presentation.

The thirteenth annual concert of the St. Cecilia Orchestral Society, conductor Mr. W. G. Crawford, was given in the Queen's Hall on April 12. The programme included works by Mozart, Delibes, Liszt, Elgar and others. An item of special interest was the first performance in public of the 'Procession and Dance' from the conductor's opera 'The Grand Lama,' which had a very cordial reception. Miss Jean Monro and Mr. John Cowan contributed a number of songs in excellent style. The accompanist was Mr. E. F. Spaven.

GLASGOW.

The concert season has come to a speedy close this year, and consequently there is little to record this month. The Glasgow Amateur Orchestral Society, conducted by Mr. W. T. Hoeck, gave a successful concert on March 20. Beethoven's eighth Symphony was the most important number on the programme, which also included Handel's Concerto for string orchestra, with obbligati for two violins and violoncello, and the overtures to Mendelssohn's 'Son and Stranger' and Mozart's 'Don Giovanni.' In the Symphony the band did their best work. Vocal solos were contributed by Miss Esther Yunsion to the accompaniments of Mr. Hoeck. Hamilton Choral Society, under the able direction of Mr. T. S. Drummond, showed considerable enterprise in presenting such works as Sullivan's 'The Golden Legend' and Mendelssohn's 'Hymn of Praise' at their concert on March 27. The singing of the choral music was highly praiseworthy, especially in Mendelssohn's work and in the unaccompanied portions of 'The Legend.' The solo music was sung by Misses Helena Hartley and Catherine Mentiplay, and Messrs. Richard Metcalfe and Alexander Richard, the two ladies deserving special mention. The instrumental part was played by a small but efficient orchestra led by Mr. R. Daebnitz and supplemented by Mr. B. W. Hartley at the organ.

The notable feature of the Western Amateur Orchestral Society's concert on April 2 was the first performance here (following, three days later, the first British performance) of the 'Jena' Symphony. The playing, although lacking somewhat in the finish we are accustomed to with a professional band, was marked by most creditable precision, which bore testimony to the painstaking and skill of the conductor, Mr. John Mactaggart. The orchestral programme was varied by songs sung by Miss Mary Lang.

The Denhof Operatic Festival, albeit artistically successful, received only a fair measure of public support, but this may have been due to the dislocation of the train services consequent upon the labour troubles.

The first annual business meeting of the Glasgow South-side Society of Organists was held on April 13, when satisfactory reports on the Society's first year's operations were submitted and office-bearers for the coming year elected. As other organists in the city have expressed a wish to join the Society it was decided to change the name to 'The Glasgow Society of Organists.' The annual concert of the Scottish National Song Society took place on April 18. The remarkably expressive singing of some Scottish part-songs by the Orpheus Choir under Mr. Hugh S. Robertson gave a note of distinction to the evening's music.

GLOUCESTER AND DISTRICT.

The Gloucester Instrumental Society, of which Mr. Joseph Woodward is the conductor, gave their annual concert on April 10. The Society's contributions were the Pageant music from the Rev. H. E. Hodson's 'Golden Legend,' Beethoven's 'Eroica' Symphony, an Orchestral suite of Coleridge-Taylor's, Cowen's 'Language of flowers' suite, and Friedemann's 'Slavonic' rhapsody. The instrumentalists played exceedingly well, and their performance was characterized by crispness, expression, and accuracy. The soloists were Signor Lenghi and Mr. Charles Collier (harpist), who also played Saint-Saëns's Fantasia in A very beautifully.

Among the special musical services held at churches in Gloucester and district during Easter may be mentioned the performance of the Passion music from Sir Julius Benedict's oratorio 'St. Peter' at All Saints', Gloucester. Mr. Joseph Gurney is master of the choir, which is a large one. The soloists were Miss Edith Barnard, Miss Agnes Rayson, Mr. Ernest Evans, and Mr. James E. Mott.

At Westbury-on-Severn Parish Church, Stainer's 'Crucifixion' was given under the conductorship of Mr. Gerald Vaughan-Hughes by the Westbury Choral Society. The soloists were Mr. Herbert Saunderson (Gloucester Cathedral) and Mr. J. E. Mott. The quartet 'God so loved the world' was sung by Mrs. T. Godwin Chance, Mrs. Sweetapple, Mr. Gerald Vaughan-Hughes and Mr. J. E. Mott.

LIVERPOOL AND DISTRICT.

The twelfth and closing concert of the Philharmonic Society was conducted by Sir Frederic Cowen on March 19. The programme included Saint-Saëns's 'Le Rouet d'Omphale,' Rossini's 'William Tell' Overture, and Tchaikovsky's 'Pathetic' Symphony. The re-appearance of Miss Muriel Foster on the concert-platform gave general satisfaction. She effectively displayed her beautiful voice and earnest style in Purcell's 'Mad Bess,' and also in three Brahms songs, to which Sir Frederic Cowen provided sympathetic pianoforte accompaniments. Haydn's Violoncello concerto in D was delightfully played by Señor Pablo Casals, and the choir were encored for their expressive singing of Bantock's Shelley part-song, 'On Himalay.'

The Catholic Philharmonic Society, at their concert on March 26, revived Dvorák's beautiful 'Stabat Mater,' in which the vocal principals were Miss Emily Breare, Madame Amy Dewhurst, Mr. Gervase Elwes and Mr. Thorpe Bates. The three last named also sang the solos in Bach's Cantata No. 6, 'Bleib bei uns' (Bide with us), a short work of exalted beauty. Led by Mr. V. Akeroyd, there was an adequate orchestra, with Mr. C. H. Fogg as organist. Chorally the performance of both works was marked by characteristic features of restraint. An increase of tenor and bass tone would improve the choral balance. But there would appear to be some danger of the choir disappearing altogether from the musical institutions of the city, among which, under Mr. H. P. Allen's capable and zealous guidance, the Catholic Philharmonic Society has already found a definite and useful place. From a statement made during the interval it appears that the concerts are not paying their way, and that unless a sufficient guarantee is received before next season the Society will be dissolved. Such a failure after splendid and strenuous work would reflect special discredit on the Catholic community, from whom the Society especially deserves hearty support, the more so as its programmes are not primarily designed to attract the general public.

Two memorable pianoforte recitals were given on March 27, in the saloon of the Philharmonic Hall, by Mr. Leopold Godowsky, who too seldom has visited Liverpool.

The tenth and final concert of the Rodewald Concert Club was held in the Carlton Hall on March 25, when the Manchester Trio (Messrs. Isaac, Catterall and Fuchs) gave an interesting performance of works by Brahms, Goldmark, and Schubert. From the success which has attended the series of concerts it is clear that they are widely appreciated. The promoters and subscribers look forward to their continuance next season under the presidency of Sir C. V. Stanford.

The fourth and closing Chamber Concert of the Brodsky Quartet was held in St. George's Hall on March 30, with an admirably-played Beethoven programme, which included the Trio in E flat, Op. 70 (pianist, Mr. R. J. Forbes.)

At the 156th concert of the Societa Armonica, on March 30, the excellent performance given of César Franck's fine Symphony in D minor afforded a further revelation of its thematic interest and beauty. It is a remarkable example of the individuality of its composer, and of his happy blend of French grace with German seriousness. Mr. Joseph Holbrooke's 'Gwyn ap Nudd' made a highly-favourable impression. It is a work of immense spirit and invention, unconventional in feeling, although cast in conventional concerto form. It was brilliantly played as regards the important pianoforte part by Mr. Frederic Brandon. Professor Granville Bantock's 'Overture to a Greek Tragedy' was also heard for the first time here. The interest of an exceptional programme, which marked the closing concert of a successful season, was completed by Miss Edith McCullagh's artistic singing. Mr. Vasco Akeroyd, as usual, conducted.

A performance (the first in this country) of the oratorio, 'The seven last Words of Christ,' by Dr. Paul Hartmann, a Roman Catholic priest resident in Munich, was given by the choir of St. Mary's Church, Hardman Street, under Dr. A. W. Pollitt's direction, on April 2. The accompaniments were sustained by the organ, ably played by Mr. Hague Kinsey, and the vocal solos were excellently sung by Mrs. Owen (in the soprano music of the 'Narrator'), and by Mr. Samuel Mann in the bass music allotted to Christus, to the penitent thief, and to the Roman centurion. Dr. Pollitt's well-trained choir was heard to advantage, although the work is laid out for a more powerful chorus, as well as for orchestral accompaniment on a fairly large scale.

Under the baton of Mr. J. E. Matthews, the Oxton and Cloughton Orchestral Society, numbering eighty players, gave a successful closing concert on March 23 in the Birkenhead Town Hall, at which Mr. Plunket Greene sang and Mrs. A. C. Bamford gave a brilliant performance of the solo part in Tchaikovsky's B flat minor Pianoforte concerto. On the same evening another Cheshire Society doing good work, the Liscard Orchestral Society, closed its season with a concert at which Mr. Josef Greene played Schumann's Pianoforte concerto, and Miss Nellie Judson sang.

The Walton Philharmonic Society, under its accomplished conductor, Mr. Albert Orton, sang Parts 1 and 2 of Gounod's 'Redemption' in Walton Parish Church on March 28, with Mr. Branscombe at the organ, the vocal soloists being Mr. Howard Stephens, Miss Rutherford, Miss Beattie, Mr. Val Thompson, and Mr. S. Mann. At the Society's closing concert on April 18, Stanford's Irish ballad 'Phaudrig Crohoore' was effectively sung by the well-trained choir of eighty voices.

The usual free performance of the 'Messiah' on Good Friday in St. George's Hall was given to a crowded audience, which was intended to be exclusively composed of poor people. The choir was made up of contingents from the various choral Societies, brought together through the medium of the Philharmonic Society's secretary, Mr. W. J. Riley. The vocal soloists were Mrs. Alice Phillips, Miss Dorothy Jones, Mr. Roland Jackson, and Mr. Hamilton Harris. Mr. Branscombe was at the organ, and Mr. J. C. Clarke conducted.

A performance of Mr. Coleridge-Taylor's 'A tale of Old Japan' was given with pianoforte accompaniment by the Waterloo Choral Society, conducted by Mr. J. W. Appleyard, on April 13. The soloists were Mrs. W. F. Barry, Miss Bond, and Mr. R. Gray, who, along with the choir, acquitted themselves most creditably. Mr. Coleridge-Taylor's beautiful choral ballad, 'Beside the ungathered rice,' was a feature of the miscellaneous music, which also included Bach's 'God's time is the best.'

Stainer's 'Crucifixion' was largely sung in the churches and chapels during Lent and on Good Friday. The Liverpool contingent of the Catholic Philharmonic Society sang Dvorák's 'Stabat Mater' in St. Joseph's Roman Catholic Church on Good Friday afternoon, under the direction of Mr. Alfred Booth, the accompaniments being sustained on the organ by Mr. Alfred Benton, and in the evening Dubois's 'Seven last Words' was sung by the choir of St. Clare's.

The Ormskirk Musical Association, a flourishing organization, sang Brahms's 'Requiem' and a miscellaneous selection on March 27. Mr. John Ball conducted the choral and orchestral forces of 120, and the soloists included Miss Alice Hare and Mr. Bridge Peters.

Mr. E. H. Lemare gave two organ recitals at St. George's Hall on April 13, which created widespread attention, the attendance at the evening recital being one of the largest on record. A tribute to the memory of Dr. Peace was fittingly paid by Mr. Lemare, who prefaced each recital with a funeral march.

MANCHESTER AND DISTRICT.

To-day there is no feeling of tip-toe expectancy such as was the case twelve months ago with regard to our premier institutions here, it having been decided that Mr. Michael Balling shall take charge of the greater portion of our orchestral and choral life. Already he has chosen his choral programme for next season, the two hardy annuals 'Messiah' and 'Elijah' being reinforced by 'Lobgesang,' 'To balance these we are to have 'Gerontius,' Berlioz's 'Requiem,' Bruckner's 'Te Deum,' and some portion of 'Parsifal.' It may be hoped that Mr. Balling will secure more adequate justice being done to the choral part of the two last-named works than was the case on the occasion of their performance a few years ago—the perfunctory nature of many of the choral performances at the Halle concerts has been the cause of quite general dissatisfaction in recent years. Whatever may be done orchestrally under the new régime, there is ample room for great improvement in matters choral.

There was great disappointment that Dr. Richter was unable to keep his promise of last June to conduct the Hallé Orchestra Pension Fund concert, on March 21, particularly as the announcements of his inability were made rather late, despite rumours and counter-rumours as to his intentions, and Mr. Carl Fuchs, the secretary, was to be sympathised with under the conditions. However, Miss Muriel Foster's presence atoned for much, and the band had a crowded house. We had one of the two occasions this season when notably great singing has been heard in conjunction with the equally fine orchestral playing. Despite his onerous duties in connection with the Denhof opera, then in Scotland, Balling stepped into Richter's place and proved that he is a safe interpreter of the classics.

On April 2 Mr. W. Handel Thorley, son of a distinguished original member of the Hallé Orchestra, gave a concert at which he appeared (probably for the first time in his native city) as conductor-composer. The programme included Tchaikovsky's fifth Symphony and the so-called 'Jena' Symphony of Beethoven, which did not arouse much enthusiasm. One of the Hammerstein 'stars,' Euzo Bozano, sang a Verdi aria and a dramatic setting of Lessing's poem, 'Der Tod.' At Eastertide the centre of Lancashire's orchestral life shifted to Blackpool, where there was a positive riot of music in her 'lordly halls of pleasure.' There were two good instrumental concerts each day, three or four on Easter Sunday, Handelian oratorio on Good Friday, conductors like Ronald and Speelman, vocalists such as Caroline Hatchard, Clara Butt and Kennerley Rumford, and Felice Lyne, to name only a few, whilst light opera filled her theatres and a nimble 'tanner' enabled one to hear any of it.

The final Schiller-Anstalt concert gave us an evening of unqualified delight, Casals and Johanne Stockmarr playing Bach and Brahms as only they (and a few others) can. The following evening Lamond devoted his energies to a long Beethoven programme, and on the next night the Brodsky Quartet celebrated the attainment of its hundredth concert by playing a trio of quintets—Mozart, Schumann and Schubert. Dr. Brodsky is invariably called upon for a speech after the final concert of each winter's session. This time he had occasion to remind us that recent years have witnessed a steady decline in the patronage extended to the chamber concerts of his series, and that the absence in the centre of the city of any really satisfactory hall suitable for quartet-playing might force them in the near future to return to the hall of the Royal College of Music, where the quartet concerts were originally held.

At the first of the annual examination-concerts in connection with the establishment of which Dr. Brodsky has long

been the Principal, one of the most brilliant pupils of the Royal College, Mr. Seth Lancaster, took leave of his fellow-students prior to departure for New York. Mr. Lancaster is a native of North-East Lancashire—that remarkable musical nursery of the County Palatine—and no finer player has emerged from this part of the country in recent years.

Following closely on the visits of Petri and Lamond, came Frederick Dawson in a programme which he has played with some frequency in Lancashire of late. In some respects his playing is not to be surpassed by any pianist at present before the public.

In choral matters there has not been much to record, save the Catholic Philharmonic Society's performance of Dvorák's 'Stabat Mater,' and Bach's cantata 'Stay with us,' conducted by Mr. H. P. Allen, the soloists being Miss Emily Breare, Madame Amy Dewhurst, Mr. Gervase Elwes, and Mr. Thorpe Bates.

Two typical Lancashire amateur instrumental bodies—the Beethoven of Manchester and the Bolton Orchestral Society—have had successful seasons. The former, conducted by Mr. Gordon Cockrell (celebrating its twenty-fifth year next season) very often relies upon local instrumental soloists, Miss Clarice Dunnington playing Saint-Saëns's Violin concerto on April 15, a movement from Hugo Kaun's 'Fatherland' Symphony also figuring in the programme.

The Bolton band (conductor, Mr. Andrew Morris), like the Oldham Society, caters on a lavish scale for its subscribers in the matter of first-class soloists, besides giving them orchestral music in various aspects; at the final concert of their season Johanne Stockmarr, Phyllis Lett, and Julien Henry (the brilliant Beckmesser of the Denhof-Balling season) were the soloists.

The Blackburn Ladies' Choir, conducted by Mr. F. Duckworth, besides handing over the proceeds of its concerts to varied benevolent objects, contrives to keep well abreast of the best modern music for its particular combination of voices, singing, on March 21, two new 'Eastern Pictures' by Gustav von Holst, in addition to some better known part-songs by Bateson, Schubert, Elgar, &c. Two of the soloists had distinguished themselves in the last year or two in the 'Rose Bowl' competition at the Blackpool Festivals, where the eight best soloists of each Festival sing in this special class.

Until Denhof and Quinlan came along with their generously-organized operatic companies, most provincials were entirely dependent upon the annual visits of the Carl Rosa, Moody-Manners, or Castellano opera companies. Although we have relished the richer diet of the last two years, yet we cannot forget that our appetite had been nourished on the simpler operatic fare provided by the earlier companies. The Carl Rosa visit to Manchester, April 15-20, brought a revival of Boito's 'Mefistofele' and a performance of 'Tannhäuser,' in which Mr. Hedmond sang the principal rôle for about the six-hundredth time. Madame Örtmann sang 'Elizabeth' for the first time in English, although she has had a most extensive Continental opera-house experience. Mr. Eugene Goossens conducted.

At Preston and Blackburn, on March 27 and April 3, Dr. E. C. Bairstow again gave a convincing demonstration of the wisdom of co-operation in choral matters in adjoining towns, which has been noted in these columns in previous years. The Preston Choral Society and the Blackburn St. Cecilia Society rendered mutual assistance in Bach's 'St. Matthew' Passion, and two performances resulted which far exceeded anything likely to have occurred had the task been undertaken single-handed. At present Blackburn labours under the great disadvantage of having no really satisfactory concert-hall (to be remedied ere another year has passed), and the Olympia Theatre can hardly be called an ideal place for 'Passion' music; still, the performance was most praiseworthy. At Preston, Miss Edith Evans, Miss Myra Dixon, Mr. Gervase Elwes, Mr. George Parker, and Mr. Campbell McInnes were the soloists, Miss Evans labouring under the disadvantage of late arrival and no rehearsal owing to disorganized train service. At Blackburn, Mr. Frank Mullings replaced Mr. Elwes, Miss Leighton singing the soprano and Miss Elsie Bradley the contralto solos.

One of Lancashire's oldest musical Societies is to be found at Middleton, i.e., the 'middle town' between Oldham and Rochdale. Here, where now the pulse of Lancashire's

industrialism beats most strongly, in the midst of collieries, huge six-storied factories, and refuse-heaps, the Middleton Musical Society has flourished since the days when George the Third was King. Then its members were bidden to assemble 'in the evening on the first Monday after full moon at the "White Hart." From far and near, by lane and field, with the aid of horn-lantern and links, these songsters were wont to come, paying sixpence per month for the privilege, two-thirds of which (according to rule) was to be spent in 'malt liquor,' the balance going to the Society's funds for music! Passing through many vicissitudes, but never actually breaking down, it celebrated its 140th birthday on March 23 last. Started as a men's Society, it has sometimes been an orchestral body and at others a mixed-voice choir, if one may judge from early entries in the minute-books of the last years of the 18th century. The zeal for orchestral work has died out to a great extent, but despite its old age, blood still courses freely through its veins. Conducted by Mr. J. Kirkman, who has sat at the feet of Mr. Walter Nesbitt, of Manchester fame, it has thrown itself heart and soul into the competitive movement, with not a little success. To this last-named 'son of art' was entrusted the toast of 'the Society' on the above anniversary occasion.

NEWCASTLE AND DISTRICT.

On March 20 two choral Societies wound up their season. The Newcastle Harmonic Society gave one of its frequent programmes of unaccompanied music, presenting Bach's motet 'Praise the Lord,' some madrigals, Brahms's 'Marienlieder,' two modern English part-songs by Bantock and Bainton, and some of Stanford's Irish folk-song arrangements. The choir was unfortunately thinned in numbers, and lack of men hindered the possibility of a good balance. Mr. E. L. Bainton conducted. Miss Dorothy Silk, who sang most beautifully, and Mr. Alfred Heather were the vocalists. Jarrow Philharmonic Society, under the baton of Mr. G. Dodds, gave a concert with orchestra, and performed Cowen's 'John Gilpin' and Coleridge-Taylor's new cantata, 'A tale of Old Japan.' The soloists were Miss N. Evans, Miss Hilda Crag-James, and Messrs. J. Collet and C. Morris.

The chief interest of the local choral world was centred in the first production here of the third ode from Bantock's 'Atalanta.' The only Society capable of attempting it is the Newcastle and Gateshead Choral Union, which has already produced Parts 2 and 3 of 'Omar Khayyam,' and has announced Part 1 for next season. Bantock moves easily in his new medium and writes with no sign of a 'prentice hand. Choirs are set antiphonally against each other, or are used in contrasting manners at the same time. The minute subdivision of voices gives many opportunities of producing ethereal effects of highly-placed soft chords or deeply-set low ones, lovely tints are obtained, and the whole produces a kaleidoscopic picture which is at once new and charming. The choir went energetically and enthusiastically to work, and only flattened a quarter of a tone throughout the exacting number. Far asunder as the poles were this and Parry's 'Blest Pair of Sirens,' which was sung with much power. Dvorák's 'Spectre's bride' (soloists Miss M. Lindsay, Mr. Morgan Kingston and Mr. Thorpe Bates) and Hamish MacCunn's overture, 'The land of the mountain and the flood,' were also performed. Dr. Coward conducted, and the Leeds Symphony Orchestra was engaged. The following evening the Sunderland Philharmonic Society divided its programme between the aforetime opponents, Brahms and Wagner. Mr. N. Kilburn was happy in producing from his choral and instrumental forces (the latter the Leeds Symphony Orchestra) a dignified and beautiful reading of the 'German Requiem.' On April 17 the Whickham Choral Society sang (with pianoforte accompaniment) Coleridge-Taylor's 'The Death of Minnehaha.' Mr. Maddock conducted.

The closing chamber concert of the season was given by the Walenn Quartet on March 22, when numbers by Mozart, Schumann, and Frank Bridge were played. Madame Marie Brema astonished the audience by singing a number of familiar humorous nursery ditties, in addition to a large selection of serious songs. The Northumberland Amateur Orchestral Society showed considerable advance at their

concert the following evening, when Mr. Cuthbert Horsley conducted, among other numbers, Beethoven's second Symphony. The large force of instrumentalists followed his beat with sympathy and enthusiasm.

NORWICH AND DISTRICT.

The final report of the last Norfolk and Norwich Triennial Musical Festival has now been published, and it is gratifying to record that there is not only an increase in both the gross and net receipts, but also a considerable increase in the attendance over that of the two previous Festivals. The result is no doubt mainly attributable to the excellence of the programme and the zeal and energy of Sir Henry Wood, and to the admirable choral training of the choir-master, Mr. Haydon Hare. While many provincial Festivals have shown decreased receipts and attendance, and in some cases a deficit, it is satisfactory to find that East Anglia is able to record a surplus.

The Saturday Popular Concerts under the conductorship of Dr. Bunnett are now approaching the end of the season, which has been a successful one. The band of the 16th Lancers, conducted by Mr. G. D. Markey, have presented most interesting programmes on four occasions, and the Norwich Amateur Operatic Company made a welcome re-appearance at these concerts and attracted an audience of upwards of 1,800 persons.

A performance of Verdi's 'Requiem' was given by the Norwich Philharmonic Society and the Norwich Choral Society at the Cathedral, under the direction of Dr. Bates, on March 28, the vocalists engaged being Miss Caroline Hatchard, Miss Sara Silvers, Mr. A. E. Benson and Mr. Vincent Jones. A good interpretation was given by both band and choir.

The enterprising small body known as the Norwich Chamber Music Society gave a concert at the Assembly Rooms, Theatre Square, on March 19, when some interesting instrumental music was given. Miss Lefroy was the vocalist, and sang a group of songs by Mendelssohn, Schumann, and Massenet. Mr. Ludwig von Weeks is the new leader and secretary of the Society, and is to be congratulated on a successful concert.

SHEFFIELD.

The Sheffield Musical Union occasionally depart from their serious aims and indulge in music of lighter calibre. They adopted this course at their spring concert, when they performed Mr. Hubert Bath's 'Wedding of Shon Maclean,' and some shorter pieces, including Mr. Rutland Boughton's 'Song of liberty.' The members waxed merry over the 'Scottish' Rhapsody, and realised its breezy humour with the requisite gusto. Mr. Boughton's piece is in more serious vein, being a setting of some idealistic verses by Mrs. Granville Bantock. The music is no doubt sincere, but hardly sounds spontaneous, and suffers from an austerity of phrase and handling which will militate against its acceptance. It was not helped by the insecurity of a quartet of solo voices who had to sing without rehearsal. The choir sang with much spirit. Dr. Coward directed a neatly-finished performance of the 'Jupiter' Symphony, and other works by MacCunn and Berlioz. The soloists were Miss Jenny Taggart and Mr. Charles Tree.

The Amateur Instrumental Society, an old-established organization, is enjoying a fresh lease of life under the energetic direction of Mr. Frederick Dawson. As is the case with many amateur orchestras there is a preponderance of violins; but in other respects the balance is excellent. At their second subscription concert the members played with smart precision in Weber's 'Oberon' Overture and Mozart's G minor Symphony, and tackled bravely the intricacies of Tchaikovsky's 'Romeo and Juliet' fantasia. Mr. Alfred Barker played violin solos and Miss Doris Carter was the vocalist.

An enthusiastic little choral body, the Wincobank and Blackburn Harmonic Society, although situated in the heart of an affected district, refused to allow labour troubles to deteriorate their musical efforts. A capable performance of 'Judas Maccabaeus,' under Mr. L. Chadwick, gave evidence of their fixity of purpose and the excellence of their training.

Mr. F. Shimeld, conductor of the Hillsborough Choral Society, is so highly regarded by his singers that he has been the recipient of a gratifying presentation. The intelligent singing of his choir in 'Hiawatha's Wedding-feast' at the closing concert of the season proved the value of his work. Mr. J. Gregory, with the Shiregreen Choral Society, in a recent performance of Handel's 'Saul,' and Mr. L. H. Crowther, with the Burngreave Congregational Choir, in Bennett's 'May Queen,' have also won satisfactory choral results.

The Sheffield Choral Union has celebrated the close of its thirtieth season by a concert performance of Auber's 'Masaniello.' The Society being in some difficulty with regard to a change of conductor, Lieutenant Suckley, who for many years occupied the position, agreed to direct the concert. His ability and popularity brought about the return of many former members, and the Union it is hoped has been relieved of many of its difficulties. The welcome access of interest and enthusiasm on the part of the members showed itself in their spirited and accurate singing. The ladies' voices were especially fresh and brilliant. A small orchestra played neatly under the conductor's firm beat. The soloists were Miss Eva Rich, Mr. J. Lycett, Mr. J. A. Hinde, Mr. A. S. Burrows and Mr. W. Nicholls.

STAFFORDSHIRE.

The local season was brought to a close by two important concerts given by the leading choral Societies, the Hanley Glee and Madrigal Society and the North Staffordshire District Choral Society. Two London orchestras were engaged; with the former the Queen's Hall Orchestra appeared, with the latter the Beecham Symphony Orchestra. The primary object in the engagement of London orchestras is reciprocity, and it is understood that in this instance the North Staffordshire Society will appear at a future Beecham Symphony Concert. At neither concert did the public attend as could have been desired, probably owing to the trouble in the labour world.

The Glee and Madrigal Society's concert took place in the Victoria Hall, Hanley, on March 7, the programme containing only Wagner excerpts. Miss Ina Hill, Mr. Lloyd Chandos and Mr. Ivor Foster were the principals, and Mr. John James conducted. This Society announces Coleridge-Taylor's 'A tale of Old Japan' as next season's novelty. Much interest centred upon the performance of 'The dream of Gerontius,' given by the North Staffordshire and District Choral Society on March 22, for it is well known that Mr. Herbert Whittaker, the conductor, has raised the chorus singing to a pitch of excellence and refinement not hitherto attained, and the cantata did not fail to make a deep impression. Miss Alice Lakin, Mr. Webster Millar, and Mr. Hamilton Harris were the principals. The orchestral items conducted by Mr. Beecham included Dr. Ethel Smyth's overture to 'The Wreckers,' and the 'Blue Danube' Waltz! The novelties announced by this Society for next season are Brahms's 'Requiem' and Bantock's 'Atalanta in Calydon.'

YORKSHIRE.

LEEDS.

The Leeds New Choral Society, on March 27, gave a performance of the first and second parts of Haydn's 'Creation,' followed by 'The Hymn of Praise.' Under Mr. Turton's direction, the choir sang Haydn's straightforward music with very pleasant freshness and enthusiasm, and it made a most agreeable impression. The soprano, Miss Doris Carter, has a voice and style well suited to the music, and Messrs. Eisdell and Montague Borwell were satisfactory in the other solo parts. On March 20 the Leeds Musical Evenings came to an end, and as it was the anniversary of Beethoven's death a programme of his music was played by Mr. Edgar Haddock, Mr. Laurence Lowe, Mr. W. Warburton, and Mr. F. Sant-Angelo (pianoforte). Mr. Charles Lunn being the vocalist. A further tribute to Beethoven was given by Mr. Haddock on April 1, when he conducted a small orchestra in a performance of the 'Jena' Symphony, which not only seems very likely to be correctly ascribed to the composer, but is in itself very charming music. At the same

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Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERDEEN.—The concert given by the Aberdeen Male-voice choir, on March 30, attracted a crowded audience. The programme was one of great interest and variety, and well calculated to display the outstanding powers of interpretation of this, one of our most progressive choral organizations. The numbers given by the choir included Schumann's 'The lotos flower' and 'Song of Freedom,' Max Reger's 'Death the Mower,' Brahms's 'The Sandman' and Coleridge-Taylor's 'O mariners out of the sunlight.' Pleasing variety was given to the programme by the excellent singing of Miss Maggie Kirkbride. Mr. A. Collingwood, who has been conductor since the choir's inception in 1902, conducted with his customary zeal and insight.—On April 2, the Aberdeen Bach Choir gave their second performance of Bach's 'St. Matthew' Passion at St. Machan's Cathedral, and created a deep impression by their devotional expression and choral efficiency. A full orchestra took part in the accompaniment, and the solo parts were taken by Mrs. J. W. Milne, Miss Jessie Gray, Mr. Henry Brearley and Mr. W. Hoyte.

BATH.—Mozart's 'Requiem' was given a refined and appealing interpretation by the Avon Vale Musical Society at Bath Abbey on March 20, under the direction of Mr. J. S. Liddle. The singing of Miss Gertrude Sichell, Miss Dorothy Trollope, Mr. T. B. Moore and Mr. J. L. Ward in the solo and quartet was on the same artistic level.

CARDIFF.—The Harmonic Society distinguished itself on March 27 by giving a notable performance of Brahms's 'German Requiem,' the adequate singing of which put their expressive and technical capabilities to a severe test. Mr. Roderick Williams conducted, Mr. Arthur Angle's orchestra accompanied, and the solos were given by Miss Emily Breare and Mr. David Hughes.

CHIPPENHAM (WILTS.).—On April 15 the Chippenham Amateur Orchestra gave their annual concert under the conductorship of Mr. W. R. Pulletin. The programme included the Overtures 'Calm sea and prosperous voyage' and 'Leonora' No. 3, and the 'Peer Gynt' Suite. The soloists were Mrs. Chester, Master W. R. Hargreaves, and Mrs. D. Collen (violin).

DUNKELD.—The annual concert of the Dunkeld and District Musical Association was given in the City Hall on March 15, when Haydn's 'Creation' (Parts 1 and 2) and a choral fantasia from 'Die Meistersinger' were presented to a large audience. At the close, Mr. David Watson, Baron Bailie of Dunkeld, congratulated Mr. Graves, the conductor, and the members of the choir on their fine work and on the value of their studies to the music of the district. The principal singers were Miss Phyllis Graves, Mr. W. Murdoch and Mr. A. Loutit, all of whom sang with effect. The works were accompanied by a string band led by Miss Alice Martin, and assisted on the organ and pianoforte by Mr. Mowat Wilson, Miss McDougal, and Miss Fyfe.

HYTHE.—The Choral Society gave the third concert of their ninth season on March 28, when the programme included Liszt's 13th Psalm, Haydn's 'Kaiser' Quartet, and Mendelssohn's 'Hymn of Praise.' The professional soloists were Miss Marjorie Walker and Mr. Herbert Thompson; Miss Mary Noverre was principal first violin; and Dr. A. T. Froggatt conducted.

KIDDERMINSTER.—The Choral Society gave their twentieth concert on March 20. The principal works performed were Brahms's 'German Requiem,' Beethoven's 'Leonora' Overture No. 3, and Sibelius's 'Valse triste.' Both choir and orchestra came through this exacting test in a highly creditable manner. The soloists were Miss May Eaves, Miss Gertrude Haywood, and Mr. Charles Tree. Mr. J. Irving Glover conducted.

concert the solo part in Mozart's Pianoforte concerto in E flat was nicely played by a very young pianist, Miss Mildred Langley. On March 26 the very capable Armley Choral Society gave an excellent performance of Brahms's 'German Requiem,' under Mr. Pickard's direction. The soloists were Miss Bertha Armstrong and Mr. William Hayle. On April 1 the annual performance of Bach's 'St. Matthew' Passion took place at the Leeds Parish Church, under the direction of the organist, Dr. Bairstow, and a performance at All Souls' Church of Dvorák's 'Stabat Mater,' under Mr. C. L. Naylor's direction, also calls for mention. The Leeds Trio brought a very successful season to a close on March 29, when an admirable performance of Ravel's String quartet in F formed the feature of the programme, the rest of which was given up to music of a lighter character—Schütt's graceful 'Walzer Märchen' for pianoforte trio, and Dvorák's charming 'Bagatellen,' in which the original harmonium part was employed.

OTHER TOWNS.

Among the Holy Week performances in the churches, in addition to those chronicled above, have been Dvorák's 'Stabat Mater' in Ripon Cathedral on April 3, under Mr. C. H. Moody, and in Dewsbury Parish Church on April 2, under Mr. G. H. Hirst. In Wakefield Cathedral, on March 28, Graun's 'Tod Jesu' was given under Mr. Hardy's direction. At Bradford the free chamber concerts which Mr. S. Midgley has organized with such success have come to the end of their second season. On February 25 Schubert's 'Trout' quintet was given, together with the less familiar and very charming Quintet in C minor of Goetz. Beethoven's early String trio in E flat was also included in the programme, and Miss Carrie Birkbeck was the vocalist. On April 15 the last free concert took the form of a recital of Brahms's songs by Miss Pauline Cramer, accompanied by Mr. Armbruster, whose running commentary on the songs added to their interest. On February 26 the Huddersfield Subscription Concert was of exceptional importance, the greater part of the programme consisting of Beethoven's music, interpreted by Sir Henry Wood and the Hallé Orchestra. The C minor Symphony received a characteristic reading, brilliant and forceful if not distinctly impressive, and the Pianoforte concerto in the same key had full justice done to it by both the soloist, Miss Muecia Albertini, a very sensitive and sympathetic young artist, and the orchestra. On March 26 the Hull Vocal Society gave Bach's B minor Mass for the first time in that town. Dr. G. H. Smith conducted a performance creditable to all concerned, the choruses being in many cases admirably sung. The soloists were Miss Betty Booker, Miss Lacy Nuttall, Mr. F. Slater and Mr. Francis Harford.

On April 17 the Middlesbrough Musical Union's programme included Mendelssohn's 'Walpurgis Night,' Gade's 'Crusaders,' and Svendsen's Symphony in B flat. Mr. Kilburn conducted, and the principals were Miss Florence Taylor, Mr. Alfred Heather and Mr. Robert Charlesworth. The choral performance was of conspicuous excellence.

The Harrogate Symphony Concerts began on April 10, when Mr. Julian Clifford directed a refined performance of Dvorák's 'New World' Symphony, and Mr. Epstein was the soloist in Beethoven's C minor Pianoforte concerto. From now till the middle of October these excellent concerts will be given every Wednesday, and among the works which are new to them, and have been selected, are Symphonies by Beethoven (No. 7), Brahms (No. 4), Frederic Cliffe (C minor), and Speer (E minor); Pianoforte concertos by Paderewski, Liszt (No. 2, in A), Tchaikovsky, and Ames; Violin concertos by Brahms, Max Bruch, Stojowski and Elgar. Mr. Hervey's Variations, 'Life moods,' a new Symphonic-poem by Mr. Clifford, and Variations for Strings by Arensky are other novelties promised.

A large audience attended the orchestral concert given by Trinity College of Music at Queen's Hall on March 26. Among the soloists the most prominent were Master Richard Ball Johnson (pianist) and Miss Edith Roeder (vocalist). Mr. Wilhelm Sachse conducted. The annual prize-giving took place at Stratford Town Hall on March 28.

KILMARNOCK.—The High Kirk Choir, conducted by Mr. J. Reid Highet, gave a concert on April 4, and attracted a good audience. The part-singing throughout was characterized by precision and fine expression, among the pieces performed being Schumann's 'Gipsy life,' Faning's 'Daybreak,' Elgar's 'As torrents in summer,' Macfarren's 'The three fishers,' and Mr. Highet's 'Morning song.' A number of songs were contributed by members of the choir, and violin solos by Mr. D. Maitland.

KIMBERLEY.—On March 13 occurred what was described as the greatest musical event in the history of the Diamond Fields—a recital by M. Paderewski. Needless to say it was a great success and occasioned great excitement. The distinguished visitor was much fêted.

MAIDSTONE.—Elgar's 'King Olaf' and the second part of Bach's B minor Mass put the powers of the Choral Union to a severe test on March 26, when excellent performances were given under the direction of Mr. F. Wilson Parish. The choir displayed ability to deal with the contrasted expressive and technical requirements of the two works adequately. Miss Marjorie Hallows, Miss Muriel Hallows, Mr. Lloyd Chandos and Mr. Robert Charlesworth were responsible for the solos.

MILFORD-ON-SEA.—The Choral Society gave their last concert for the season on April 17. The choral works were Walthew's 'Pied Piper of Hamelin,' Beethoven's 'Calm sea and prosperous voyage,' Stanford's 'Revenge' and 'Drake's drum,' the last being sung by the Rev. M. C. H. Collet with the orchestra and male-voice choir. An excellent little band of twenty professional and amateur performers was engaged, and the choir sang with good attack and enunciation. Mr. Bertoncini (violinist) and Mr. Illingworth (violinellist) played solos. The conductor was Mr. C. F. Abdy Williams.

PETERHEAD.—On March 27 the Choral Society, ably conducted by Mr. Warren T. Clemens, gave the first performance in Scotland of Coleridge-Taylor's 'A tale of Old Japan.' The work was well performed, and the audience expressed unmistakable enthusiasm for the music. Miss Leah Felissa, Miss Jessie Gray, Mr. Maurice d'Oisly and Mr. Herbert Brown were the solo singers. The miscellaneous section of the programme included Mendelssohn's 'Hear my prayer' and Elgar's 'Go, song of mine.'

PORTSMOUTH.—The Philharmonic Society made an advance upon their previous efforts on March 21 with an admirable performance of Bach's 'St. Matthew' Passion, under the direction of Mr. H. A. Burry. The choral singing was marked by precision and appealing expression, and by the effective co-operation of a choir of seventy boys. Miss Gladys Honey, Miss Edith Clegg, Mr. Alfred Heather, and Mr. Frederick Randalow were the soloists, and Mr. Charles Macpherson assisted at the organ.

SOLIHULL.—The Musical Society gave a highly successful concert, under the conductorship of Mr. S. Lindsay Kearne, on April 16. Hamish MacCunn's 'The Wreck of the Hesperus,' which was the chief attraction of the programme, was performed with noteworthy intensity by both choir and orchestra. A new five-part song, 'Daybreak,' by Mr. Kearne, written with accompaniment for strings, was enthusiastically received. The solo artists were Mrs. Poncia (vocalist) and Miss Gertrude Fuller (violinist). The orchestra played two movements from the 'Eroica' Symphony, and other items.

SOUTHPORT.—On March 20 a remarkably fine performance of Elgar's 'The Kingdom' was given by Mr. Arthur W. Speed and his well-known Southport Choir. The concert-hall in this town does not yet contain an organ, and Mr. Speed has wisely transferred his performance of works of a sacred character to Chapel Street Congregational Church, in which is a fine Willis instrument. He had taken considerable pains to make an effective arrangement of the score for strings, organ and grand pianoforte, for the execution of which string players were engaged from the Hallé Orchestra. The principals were Miss Maude Phillips, Miss Annie Johnson, Mr. Henry Brearley, and Mr. Robert Charlesworth, all of whom sang with great care and good taste. Of the singing of the choir it is impossible to speak too highly. The balance of tone was excellent, and the promptness of attack and release, and the really good and

sustained vowel-tone, were thoroughly satisfying. All that the choir did was good, but particularly in Parts 3 and 5 their singing created an atmosphere which was charged with most reverent feeling. Mr. Arthur Speed as conductor proved himself a thorough master of the situation. He announces that he will next season bring Elgar's 'The Apostles' to a first hearing in Southport, under similar conditions.—One of the best and most interesting concerts ever given by the Southport Choral Society was held in the Cambridge Hall on Tuesday, March 26, when Saint-Saëns's 'The Deluge' and Coleridge-Taylor's 'A tale of Old Japan' were presented. Both works received fine performances, and Mr. J. C. Clarke, the conductor, is to be congratulated on the rich tone and artistic singing of the choir. The accompaniments were well played by an excellent orchestra, which also contributed Walford Davies's 'Solemn Melody' and Edward German's 'Prelude to Romeo and Juliet.' The soloists, who all distinguished themselves, were Madame Annie Walker, Miss Hilda Cragg-James, Mr. Frank Webster, and Mr. Julien Henry.

STOCKPORT.—Under Mr. A. C. Seddon's direction the Cheadle Choral Society gave a concert on March 26 at which Cowen's 'St. John's Eve' was the principal work performed. Efficient orchestral accompaniment added to the good effect of the choral-singing, and additional pleasure was afforded by the work of Miss Edith Thorp, Miss Helena Joy, Mr. Vernon Firth and Mr. W. Horne as soloists. The miscellaneous programme included Saint-Saëns's 'Valse Caprice' for strings and pianoforte, in which Mr. Seddon was the pianist.

TUNBRIDGE WELLS.—The Vocal Association gave its forty-second annual oratorio concert in the Great Hall, Tunbridge Wells, on March 27, before a very large and enthusiastic audience. The works performed were Elgar's 'King Olaf' and 'The Black Knight.' The Association has given, with one exception, the whole of Elgar's works for the first time in this part of the country, and deserves the heartiest commendation for its enterprise. The choir and orchestra (largely professional) numbered nearly 200 performers. The solo parts were admirably sung by Miss Nora Newport, Mr. Alfred Heather and Mr. William Higley. The choir had been very carefully trained under their able conductor, Mr. W. W. Starmer, who completely succeeded in obtaining that enthusiasm and understanding which are absolutely necessary for the proper artistic interpretation of such works. The special features of the singing of the choir were excellent tone-quality, perfect intonation in the unaccompanied items, and great precision in attack.

WISHAW.—Coleridge-Taylor's 'The death of Minnehaha' and a miscellaneous selection formed the programme of a concert given by the E.U. Congregational Church on April 11. Part-songs were given by the choir, and vocal solos by Miss Minnie Kennedy, Mr. Robert Addie and Mr. Harry Gold. Mr. Alexander Allan conducted.

WOKING.—The Woking Musical Society gave their second concert of the season at the Public Hall on March 26, under the conductorship of Mr. Patrick White. The first part of the programme consisted of J. F. Barnett's 'The Ancient Mariner,' which was excellently sung, the solo parts being undertaken by Miss Lucy France, Miss Helen Blain, Mr. Henry Turnpenney and Mr. Eric Davidson. The second part opened with Rossini's overture to 'Semiramide.'

WOLVERHAMPTON.—The performance of Bach's 'St. Matthew' Passion given by the Festival Choral Society on March 21 was one of the finest achievements in the Society's career. The singing of the chorales in particular was memorable for its purity and devotional significance. The solo parts were taken by Madame Annie Walker, Madame Sara Silvers, Mr. John Collett and Mr. Harry Downing, and Mr. George Halford conducted. The choir was assisted by the choristers from St. Peter's Collegiate Church.

The annual prize-distribution at York Minster Choir School took place on April 8. The report of Mr. G. A. Scaife, the head-master, placed on record a highly creditable list of examination successes won by pupils.

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Foreign Notes.

AMSTERDAM.

Under the direction of Herr Willem Mengelberg, Mahler's eighth Symphony has been performed three times with great success.

ANTWERP.

At the Flemish Theatre, Jan Blockx's opera 'La Fiancée de la Mer' has been successfully revived.

BASEL.

Hans Huber's opera 'Simplicius' (libretto by A. Mendelssohn-Bartholdy) was recently produced with success at the Municipal Theatre.

BERLIN.

The Meiningen Hofkapelle, now conducted by Dr. Max Reger, performed Reger's 'Lustspiel-Ouverture' and his Variations and Fugue on a theme by Joh. Adam Hiller at the last concert.—Three new works—a Symphony in G minor by Julie Weissberg, Maximilian Steinberg's 'Dramatische Phantasie,' and a Violin concerto by Georges Enesco—were given at a concert conducted by Herr Leonid Kreutzer.—At the Garnisonskirche a good performance of Bach's 'Johannes Passion' was given by the Bachverein from Leipzig (conductor Professor Karl Straube).—At the ninth symphony concert given by the Königliche Kapelle (conductor Dr. Richard Strauss), a Serenade for string orchestra by Ernst Eduard Taubert was played. On the same occasion Berlioz's Symphony 'Harold en Italie' was heard.—At the last concert of the Gesellschaft der Musikfreunde, Delius's orchestral tone-poem 'Paris' was given. Herr Oscar Fried, who conducted on this occasion, acted for the last time in this capacity, as he has terminated his engagement with the Society.—At the Royal Opera a new opera, 'Der Traum,' by J. G. Mrazek, was recently produced under Herr Leo Blech's direction, with considerable artistic success. The libretto is an adaptation of Grillparzer's famous work, 'Der Traum ein Leben.'—A new comic opera, 'Der Fünfuhrthee' (The five o'clock tea), by Theodor Blumer, was produced at the Kurfürstenoper.—The Königliche Kapelle terminated the season with a magnificent performance of Beethoven's ninth Symphony under Dr. Richard Strauss's direction.—The Domchor (conductor, Professor Ridel) gave a concert devoted to rarely heard choral compositions by Schubert. The programme included a Hymn for eight-part choir and thirteen wind instruments, the 'Stabat Mater' (to the German text of Klopstock), and the twenty-third Psalm.

BRAUNSCHWEIG.

On March 31 a new opera, 'Der Waldschrtatt,' composed by Hans Sommer to the libretto of Eberhard König, was produced at the Court Theatre. The work is said to have many features to admire.

BREMEN.

Scriabine's tone-poem, 'Prométhée: le Poème du Feu,' was given at the eleventh Philharmonic concert under the conductorship of Herr Ernst Wendel for the first time in Germany. The extraordinary harmonies contained in the work did not arouse unmixed enthusiasm.—An interesting programme, including Reger's 'Weihe der Nacht' for alto solo, male choir and orchestra, 'Ein Harfen Klang,' by Karl Bleye, and Nicodé's symphonic-poem (with chorus), 'Das Meer,' was submitted by the Lehrergesangsverein at its last concert.

BRUGES.

The Société de Musique recently performed César Franck's choral work 'Rebecca' and Massenet's 'Narcisse.'

BRUSSELS.

At the last Concert-populaire Paul Gilson's interesting new Symphony was produced under the direction of M. Otto Lohse on March 21.—A new opera, 'La farce du Cuvier,' by Gabriel Dupont, was produced at the Théâtre Royale de la Monnaie. Another example of the active policy of this theatre was the successful production on April 11 of M. Charles Radoux's opera 'Ondelette,' the libretto of which is by Richard Liedent.

BUDA-PEST.

Count Zichy's three-act opera 'Rodosto' has been produced with success at the Royal Opera. The work forms the conclusion to the composer's 'Rákoczy' Trilogy.

COLOGNE.

At the municipal opera-house the first performance of Albert Gortler's one-act opera 'Der Paria' took place recently. The revival of Marschner's 'Der Vampyr' proved also of considerable interest.—The programme of the tenth Gurzenich Concert was devoted to Russian music, and included Glazounoff's Symphony in E flat, Liadoff's orchestral-poem 'Die verzauberte See,' and Rachmaninoff's Concerto in C minor (with the composer as soloist).

DRESDEN.

Handel's oratorio 'Jephtha,' which is rarely heard in Germany, has been performed by the Robert Schumannsche Singakademie.—At the fifth Symphony Concert of the Königliche Kapelle an interesting ballad, 'Ebbe Skammelsen,' for baritone and orchestra, by the Danish composer Paul von Klenau, was produced.

FRANKFURT.

Under the direction of Herr Willem Mengelberg the sacred musical Festival has taken place in the Festhalle. The chief features were Mahler's eighth Symphony and Bach's 'Matthäus Passion.' 2,000 performers took part in Mahler's work, which evidently made a great impression.—A special matinée was recently given by musical forces from Amsterdam. The Concertgebouw orchestra played Mahler's fourth Symphony, and the choir of the Maatschappij tot Bevordering der Tonkunst sang Van Diepenbrock's 'Te Deum.'

LAUSANNE.

At the last Symphony concert of the season Mahler's fourth Symphony was played for the first time. Other novelties recently heard included Debussy's 'La Demoiselle élue,' Albeniz's 'Catalonia,' the Symphony in C major, by Paul Dukas, 'Scènes de la vie de cirque,' by Dénéreaz; a Symphony, 'Sintram,' by Templeton Strong; a Konzertstück for pianoforte and orchestra by E. R. Blanchet, and the Symphonic-poem 'Scheherazade,' by Rimsky-Korsakoff.

LEIPZIG.

In the absence of Herr Nikisch, Professor Gustav Schreck conducted the twenty-first Gewandhaus concert, when the programme contained only compositions by Bach, including the Suite in B minor for flutes and string orchestra, the motet 'Singet dem Herrn ein neues Lied,' and the G minor Violin concerto.

MUNICH.

At the Royal Opera, Karl von Kaskel's opera 'Der Gefangene der Zarin' was given for the first time with considerable success.

NANTES.

The late M. Bourgault-Ducoudray's operatic legend 'Myrahn' has been produced at the Grand Théâtre and was well received.

NEW YORK.

On March 14 the three-act opera 'Mona,' composed by Mr. Horatio W. Parker to the libretto by Mr. Brian Hooker, was produced at the Metropolitan Opera-house, and was very well received by the public. Out of twenty-four operas submitted, this work had gained the prize of ten thousand dollars offered by the directors of the Metropolitan Opera. The critics generally acknowledge the composer's technical skill and the literary merit of the rather undramatic text, but do not unanimously place the composer's gifts of invention and inspiration on a level with his craftsmanship.—During the last week of March the first Brahms Festival ever held in America took place with great success. At four concerts many of the most representative works were played under the direction of Mr. Walter Damrosch.—The London Symphony Orchestra, conducted by Herr Arthur Nikisch, inaugurated a flying tour through the States with a concert at Carnegie Hall. The programme included Brahms's first Symphony and Tchaikovsky's 'Francesca da Rimini.' Both conductor and orchestra were applauded with great enthusiasm.

PARIS.

Silvio Lazzari's opera 'La Lepreuse' has been produced at the Opéra Comique.—On March 24 Gabriel Pierné's oratorio, 'Les Fioretti de Saint François d'Assise,' was produced with great success at the Colonne Concerts, under the direction of the composer.—At the Grand Opéra Madame Gabrielle Ferrari's two-act opera 'Le Cobzar' was produced on March 30.—Under the auspices of the Société Musicale Indépendante a concert of music by Messrs. Cyril Scott and Vaughan Williams was given recently.

PISEK, BOHEMIA.

Professor Sevik was much fêted here (his week-end residence) by his pupils on the occasion of his sixtieth birthday, March 22.

THE HAGUE.

The young English pianist, Miss Myra Hess, made a highly favourable impression at her first appearance.—A song recital given by Mrs. Elsie Swinton, assisted by Mr. Hamilton Harty, proved very interesting. The programme included a number of Mr. Harty's songs.

VIENNA.

On March 31 Elgar's oratorio 'The Apostles' was performed in the Grosse Musikvereinssaal by the Choral society 'Dreizehnlinden.' We are informed that the hall was crowded and that the occasion was a great success.

Miscellaneous.

At the conclusion of the Easter Term of the Royal College of Music on March 28, the following Awards were made by the Director and Board of Professors:—Council Exhibitions to J. H. Luxton, Gladys Blume, Katherine Vincent, Waldemar E. Pauer, Humphrey S. Bourne and Nellie W. Thom; the Charlotte Holmes Exhibition to A. Ivy Wigmore (violin); the Pauer Memorial Exhibition for pianoforte to Marjorie B. Wills; the Clementi Exhibition for pianoforte to Florence M. Hanson; the Organ Extemporising Prize to Edward H. S. Walker (scholar); the Henry Leslie (Herefordshire Philharmonic) prize for singers to Bessie Jones; the Arthur Sullivan Prize for composition to Joseph A. Taffs (scholar); the Scholfield Prize for string players to John K. Snowden (Violoncello scholar); the Dannreuther Prize for the best performance of a pianoforte concerto with orchestra to Emmie Gregory; the Muriel Foster Prize for female singers to Katherine Vincent; the Challen & Son Gold Medal for pianoforte playing to Douglas G. A. Fox (scholar); the John Hopkinson Medals for pianoforte playing to Jennie Wilson (gold), Bertha Nottingham (scholar) (silver); the Manns Memorial Prize to Philip Levine (Violin scholar).

On the occasion of the Court dinner of the Musicians' Company, held on April 23, at the suggestion of the Master (Mr. A. F. Hill) all present rose and drank in solemn silence to the memory of the hero musicians who played during the sinking of the 'Titanic.' This act of homage to the brave was followed by the performance of the solemn movement known as 'Death and the Maiden' from Schubert's D minor Quartet.

It has been decided to hold a musical festival—in which a competitive section will be included—at Brighton in the last week of November. This welcome project is the outcome of the energies of Mr. Lyell-Taylor, musical director of the Brighton Municipal Orchestra. This town will also be the seat of the Annual Music Trades Convention on May 10-14, 1912.

The Albion Trio (Miss Louise Aumonier, Miss Dorothea Walenn and Miss Phyllis Hasluck) have met with such success in giving their series of luncheon-hour concerts at the Bishopsgate Institute that they have organized a 'tea-hour' series to take place at Clifford's Inn on May 1, 15 and 29.

The spectacular performance of Félicien David's 'Le Désert' (invented and produced by Mr. Holford Bottomley), given by Clark's College at the Albert Hall on April 22, achieved a distinct success. We are not at present able to describe it more fully.

We regret that in our report of the concert given by the Barrow Madrigal Society (April number, p. 256) the conductor was stated to be 'Mr.' instead of Mrs. Bourne.

On March 25 Mr. W. Robinson, the retiring organist and choirmaster of St. Paul's Cathedral Church, Malta, was presented with a handsome cabinet of music. The presentation was made by the Governor.

The successful candidates for the Melba and Merchants' Tailors' Scholarships at the Guildhall School of Music were Miss Dora Briscoe and Mr. Reginald Herbert.

A new orchestra has been formed at Devonshire Park, Eastbourne, under the conductorship of Mr. Norfolk Megone.

The Louisa Hopkins Memorial Prize (pianoforte) at the Royal Academy of Music has been awarded to Frances Klein.

Answers to Correspondents.

L. R.—The bass should not arrive at the tonic until the strong beat that commences the next bar. At the other point in question relative minor harmony would be preferable.

M. M.—M. Debussy was born near Paris on August 22, 1862. His 'Pelléas et Mélisande' was produced at the Opéra Comique on April 30, 1902.

STELLA.—'Die Verschiebung kann bei der Wiederholung genommen werden' means 'the left pedal may be used in the repeat.'

ELLEN.—Various well-known musicians of the name of Strauss are distinguished in our issue for August, 1910.

PARIS.—See our *Competition Festival Record*. The answer to your third question is not yet public.

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